ORGAN 25.

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for the

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by

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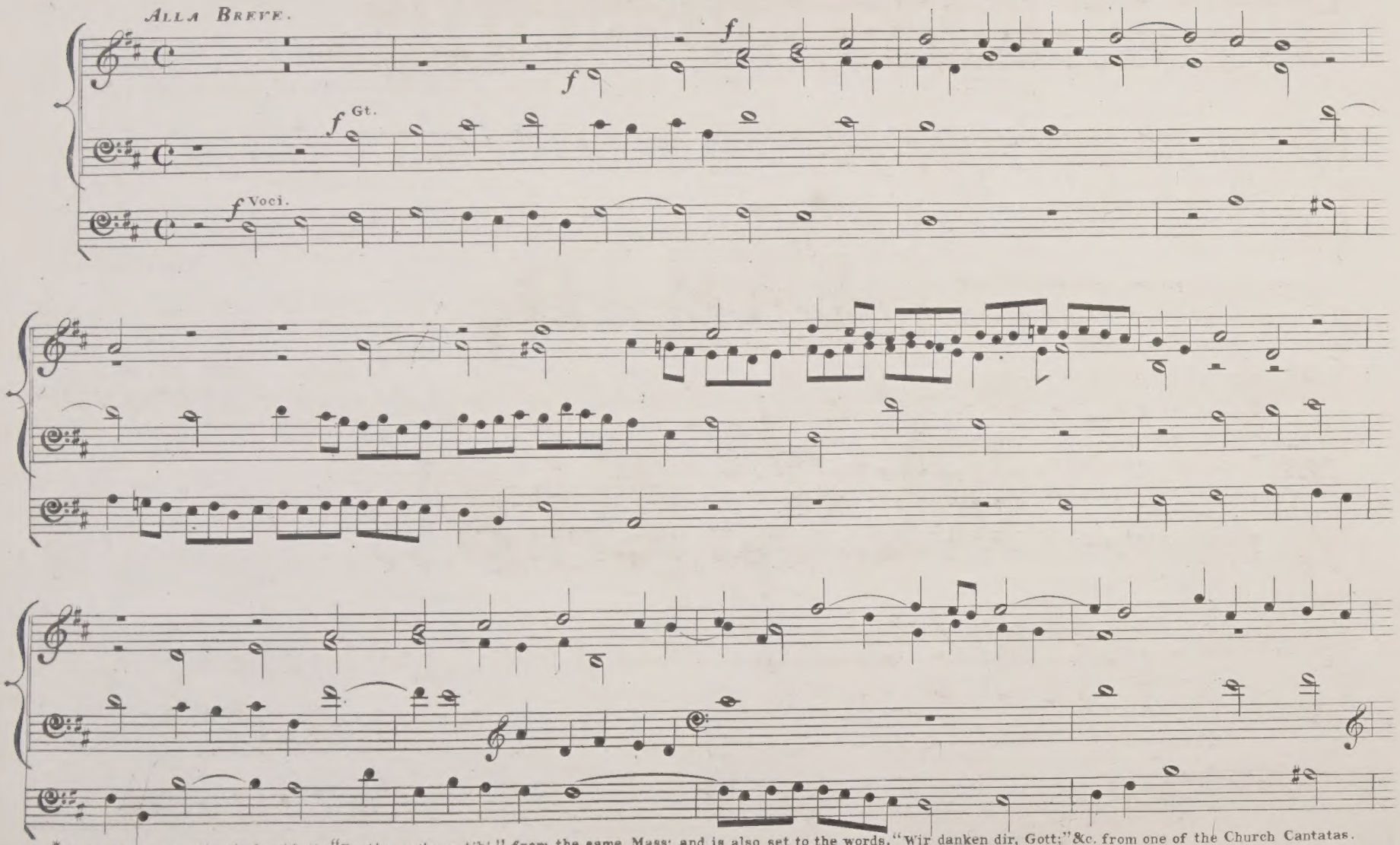
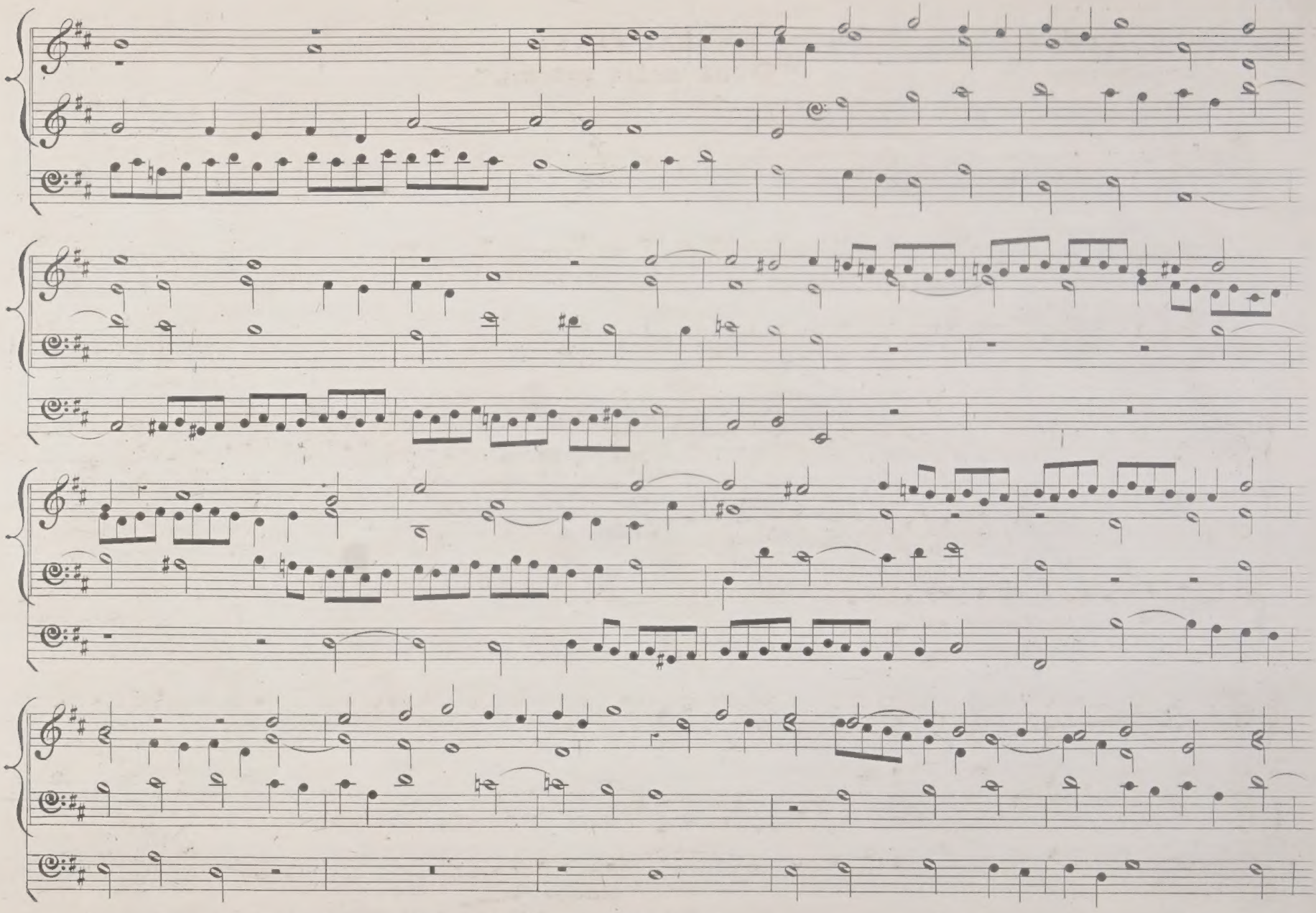
FROM THE MASS
IN B MINOR.

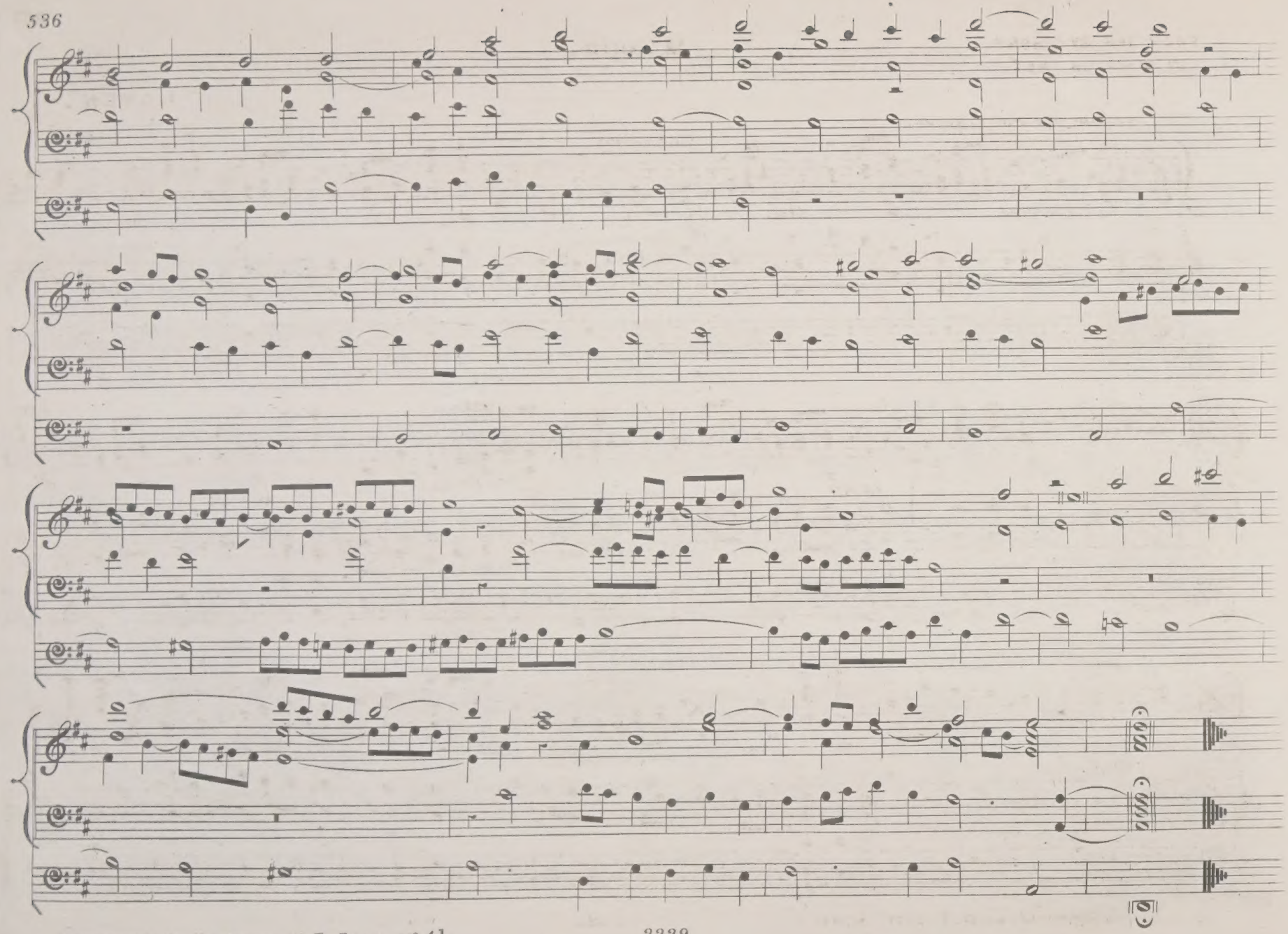
CHORAL FUGUE,
"Dona nobis pacem."

J. S. BACH.



*This Chorus is identical with the "Gratias agimus tibi," from the same Mass; and is also set to the words, "Wir danken dir, Gott;" &c. from one of the Church Cantatas.

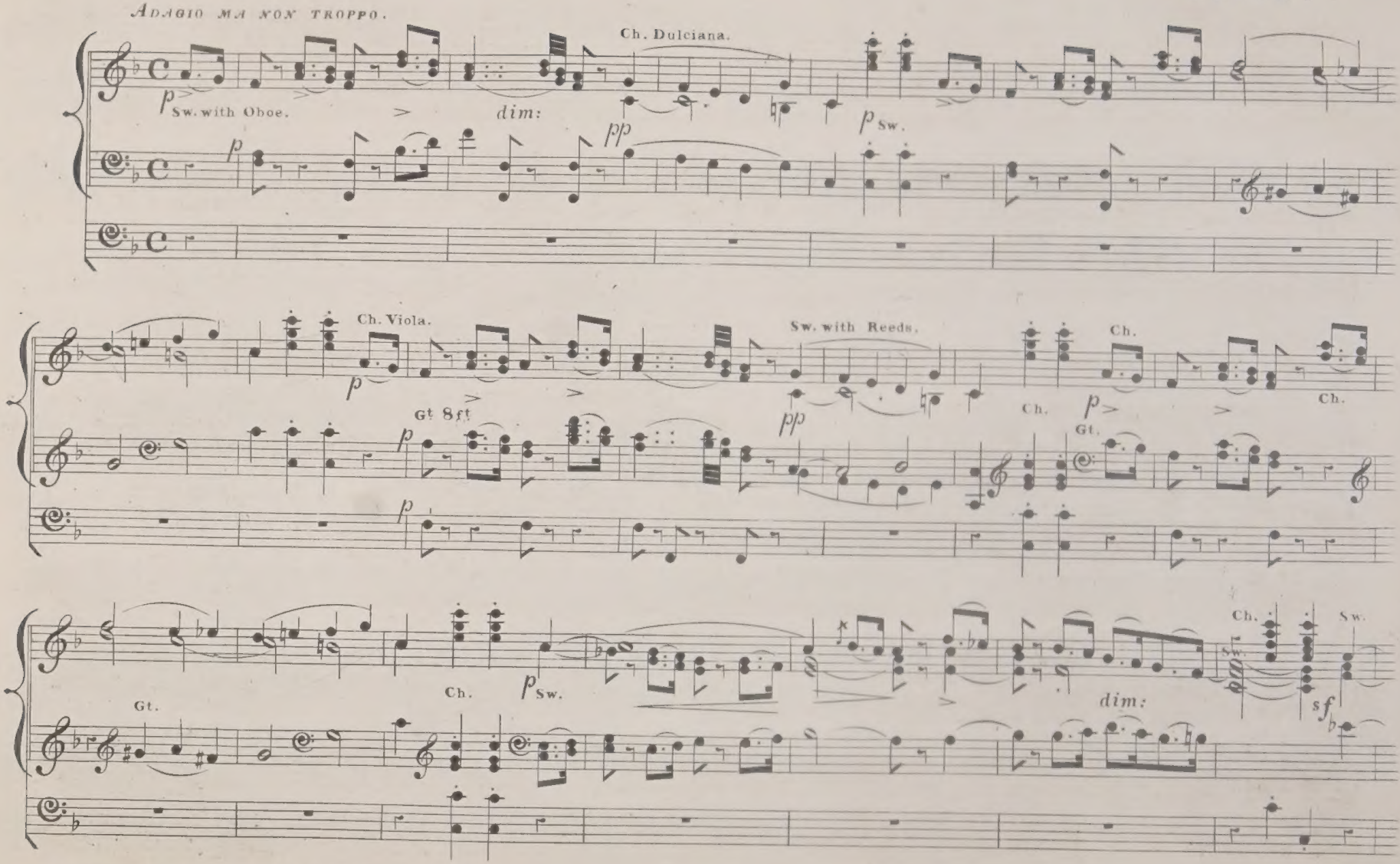


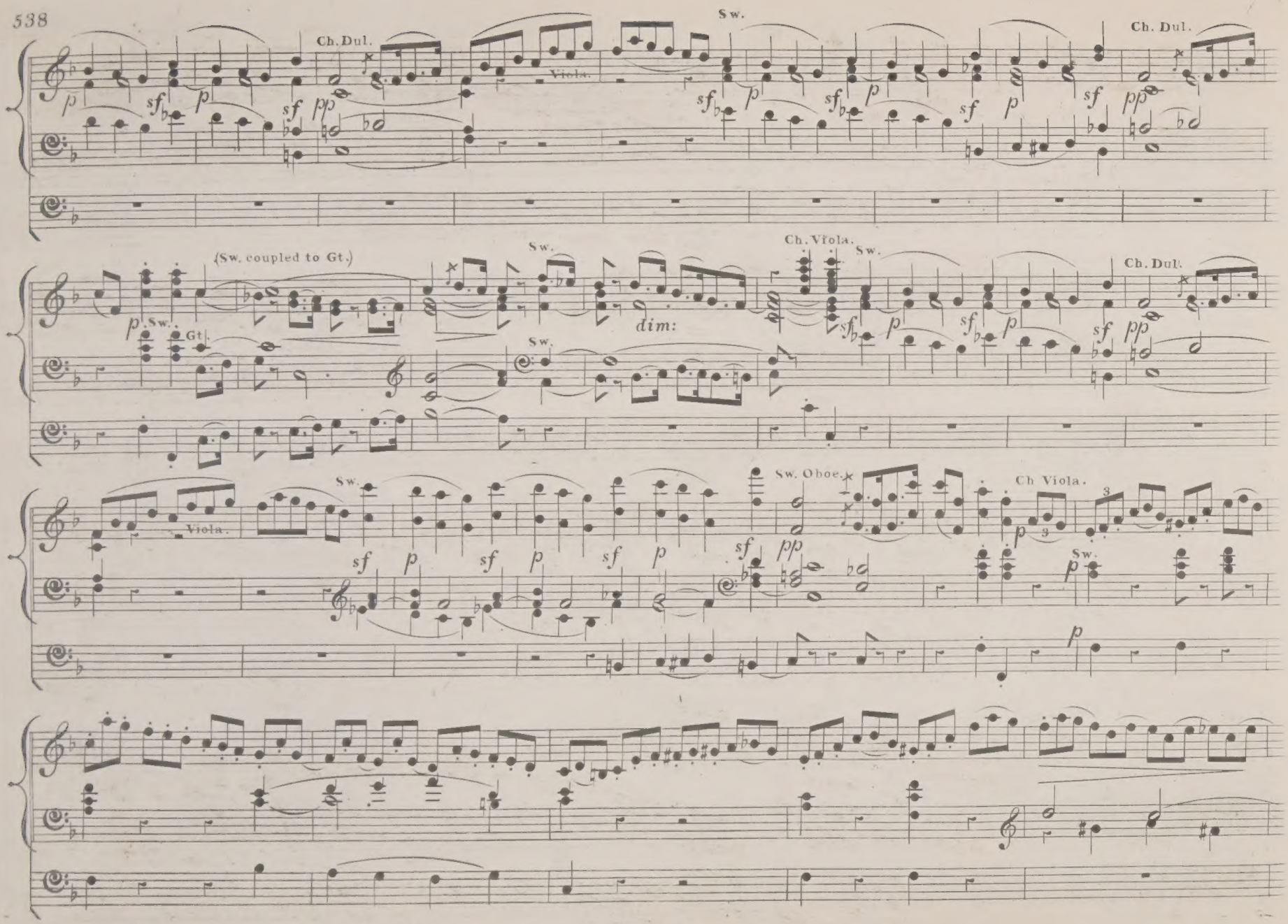


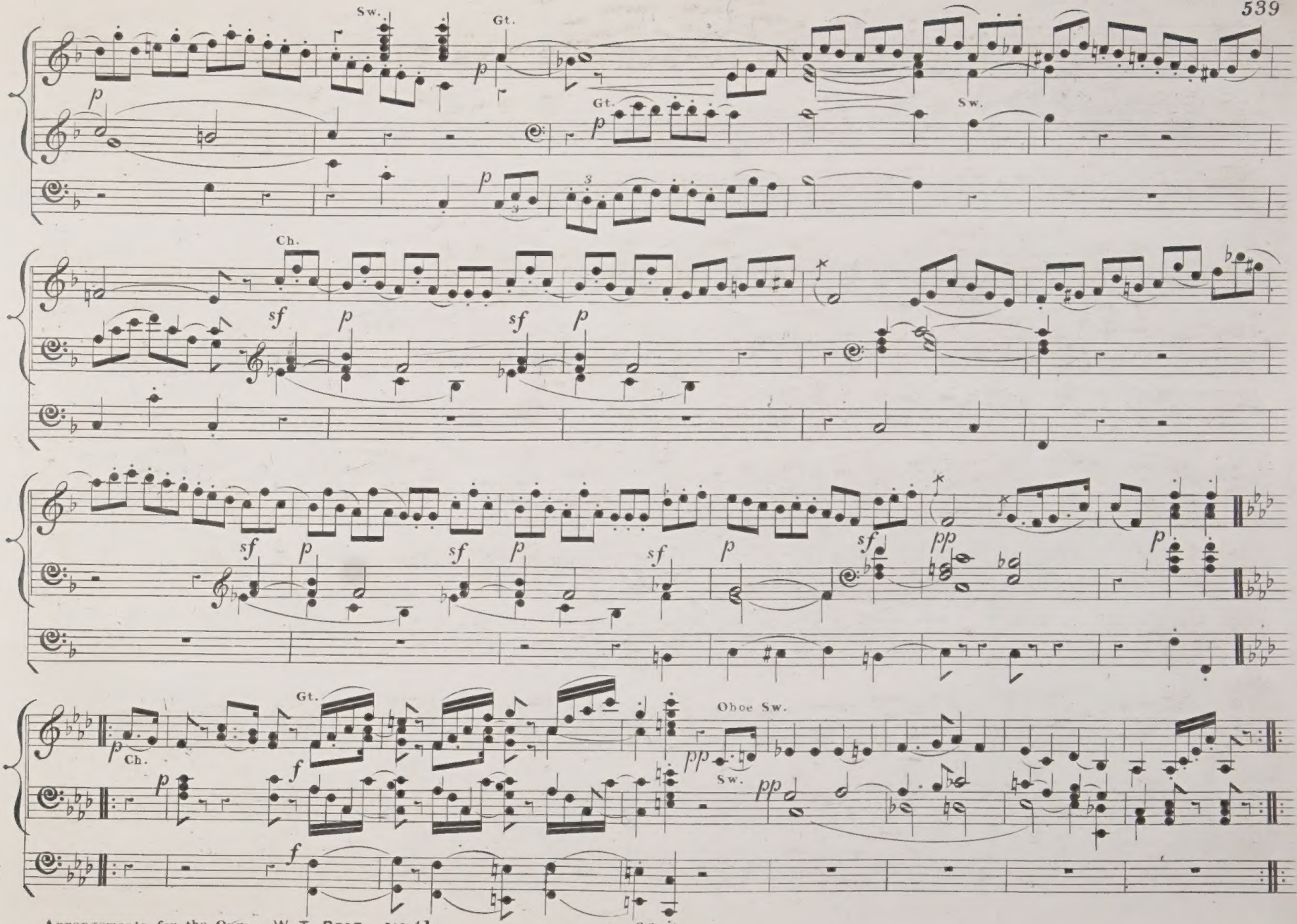
FROM THE SYMPHONY
IN C MAJOR. No 7.

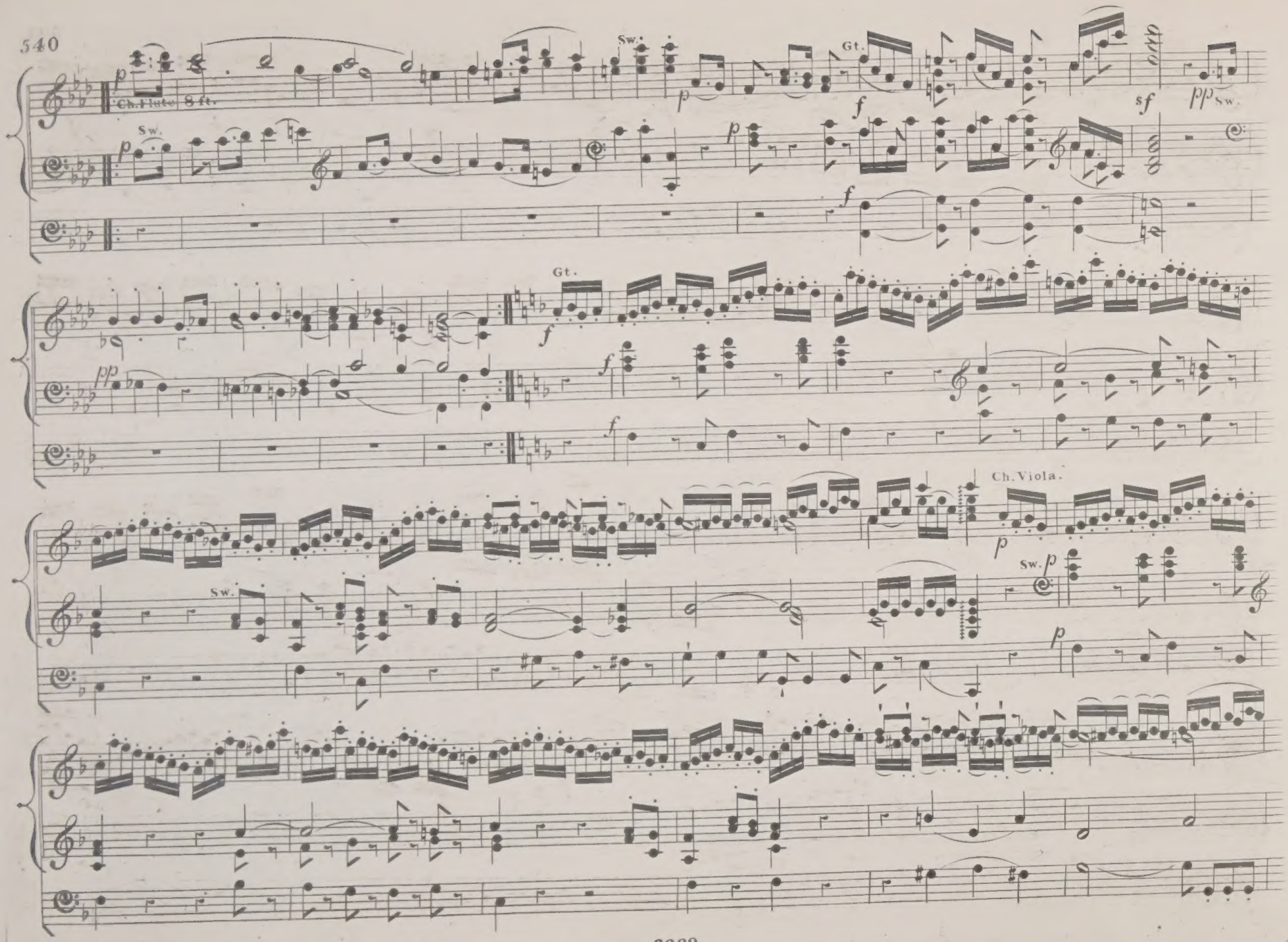
Adagio.

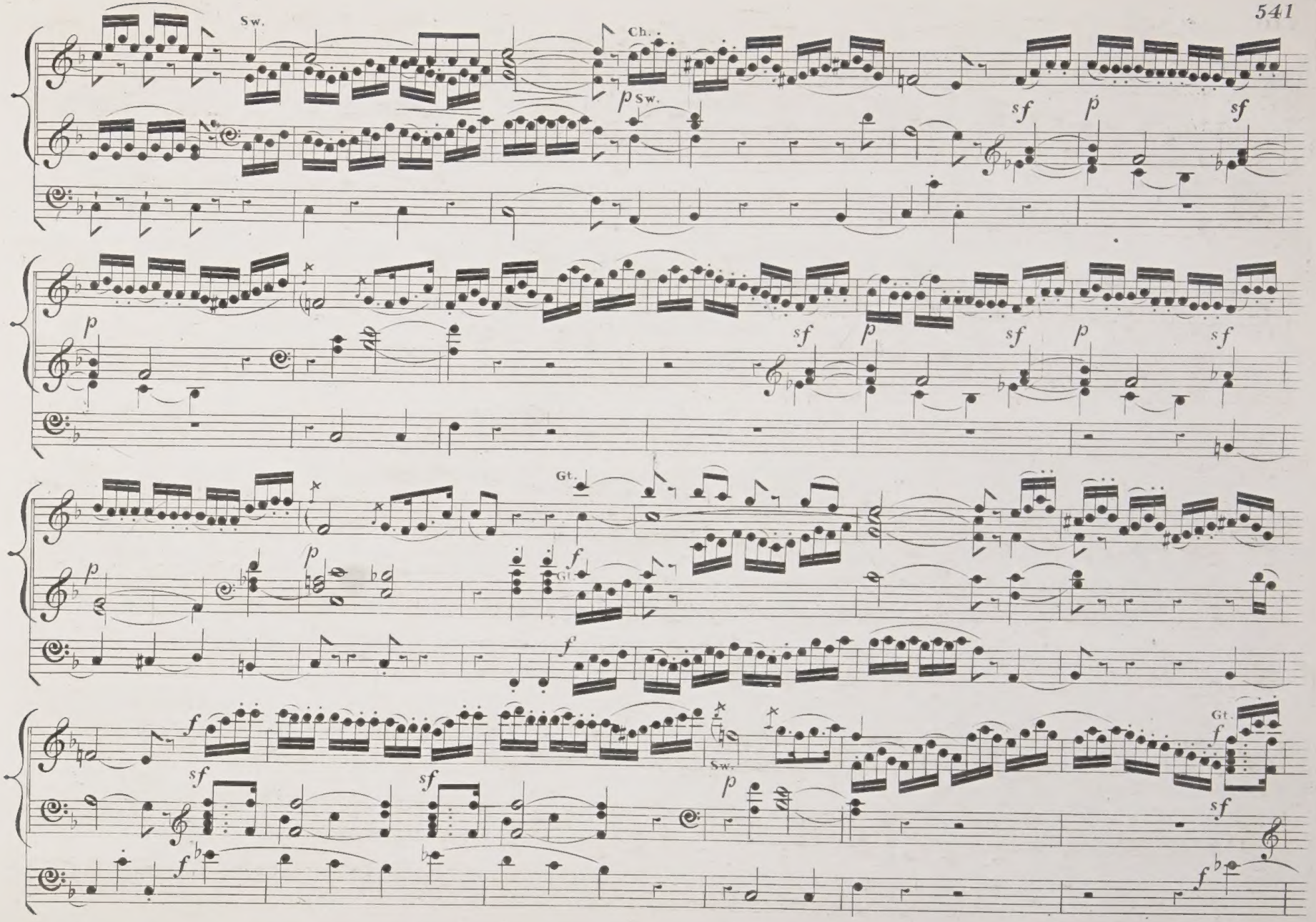
HAYDN.

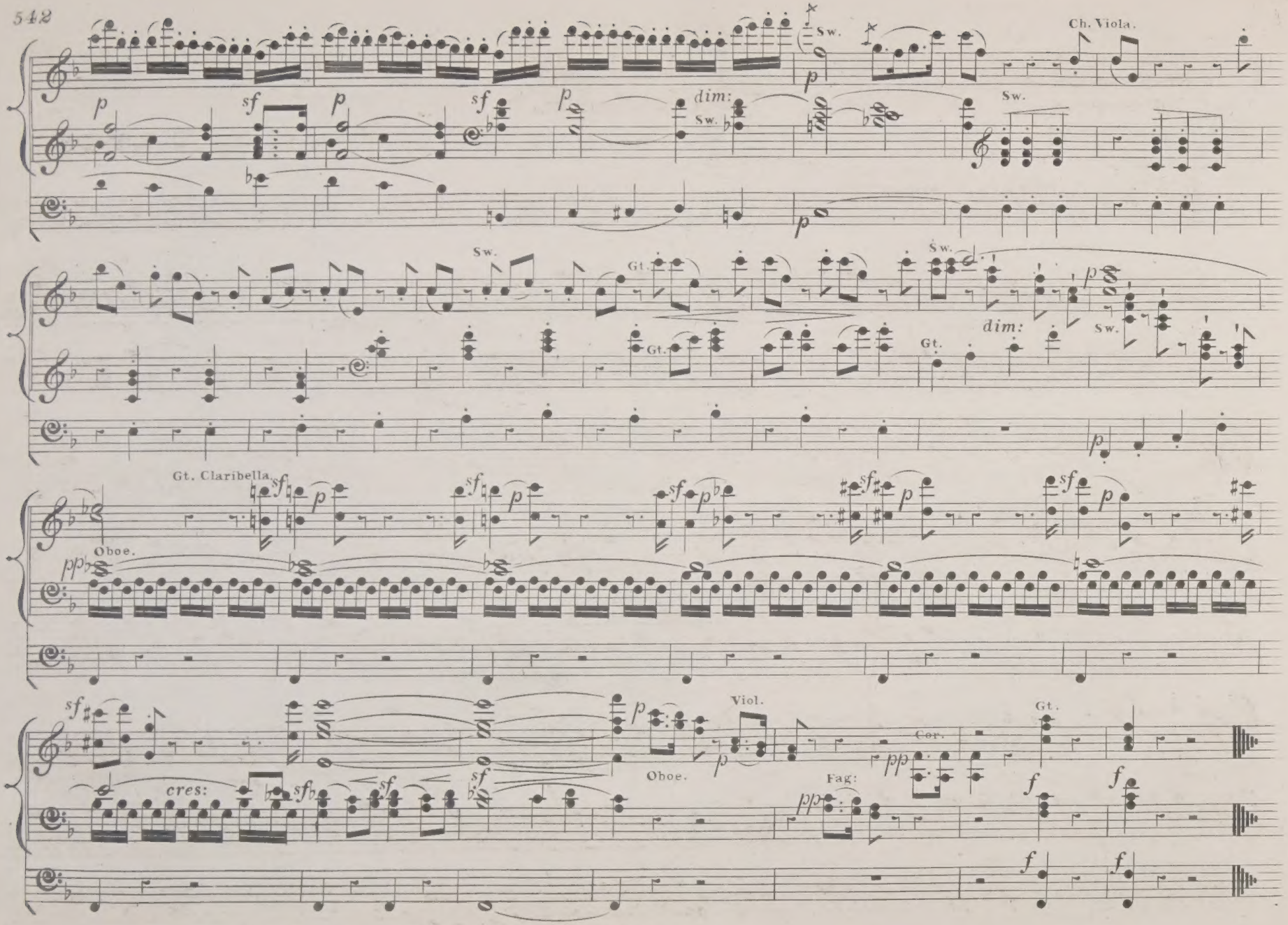



Ch. Dul.
Viola.
Sw.
Ch. Dul.
(Sw. coupled to Gt.)
p. Sw.
Gt.
Sw.
dim:
Ch. Viola.
Sw.
Ch. Dul.
Sw.
Viola.
Sw. Oboe.
Ch Viola.
Sw.


Sw.
Gt.
Gt.
Sw.
Ch.
Gt.
Oboe Sw.
Ch.
Sw.


Ch. Flute 8 ft.
Sw.
Gt.
Ch. Viola.

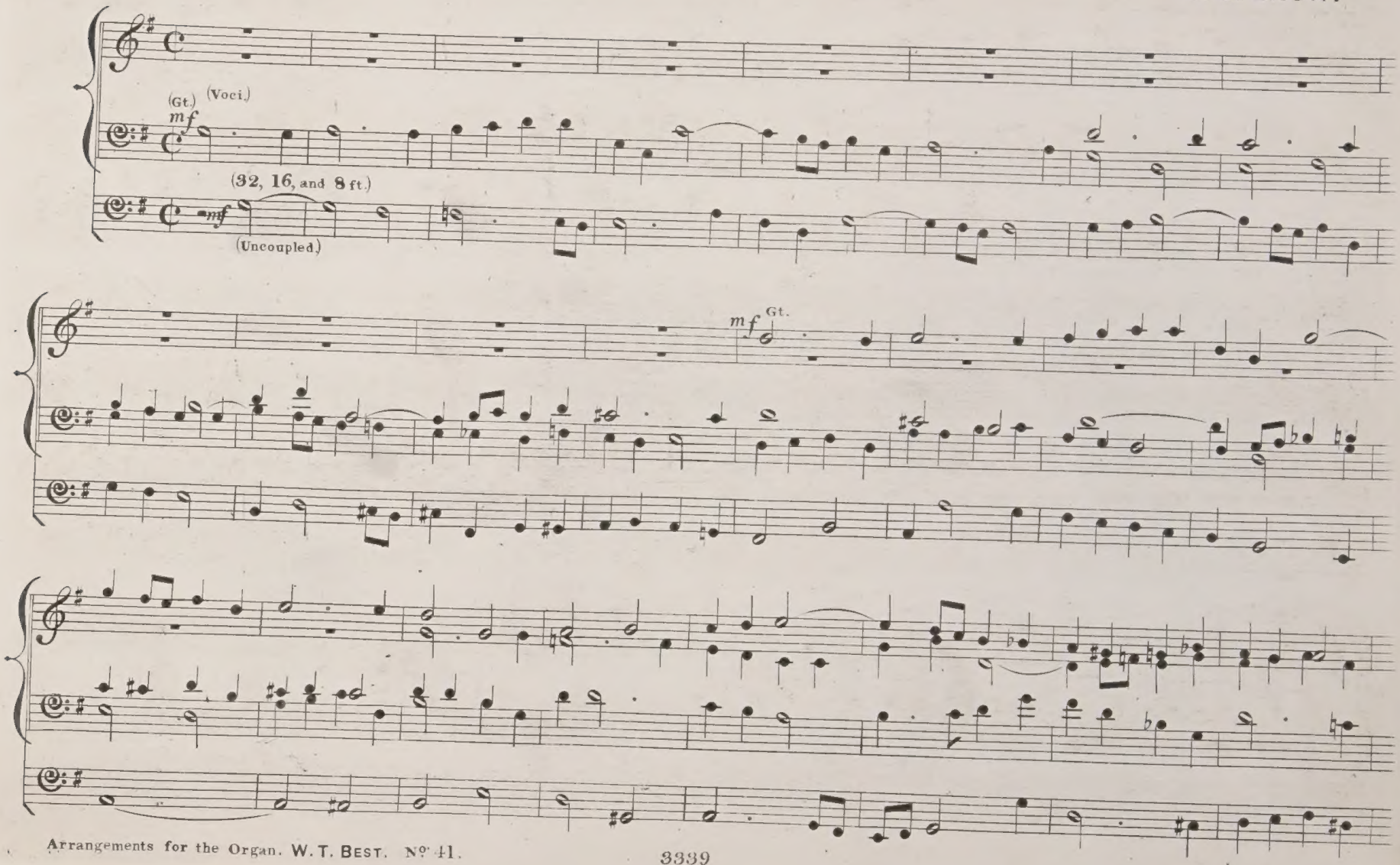

Sw.
Ch.
p Sw.
sf
p
sf
p
sf
p
sf
p
sf
Gt.
p
p
f
Gt.
f
f
f
sf
sf
Sw.
p
Gt.
f
sf
f
f

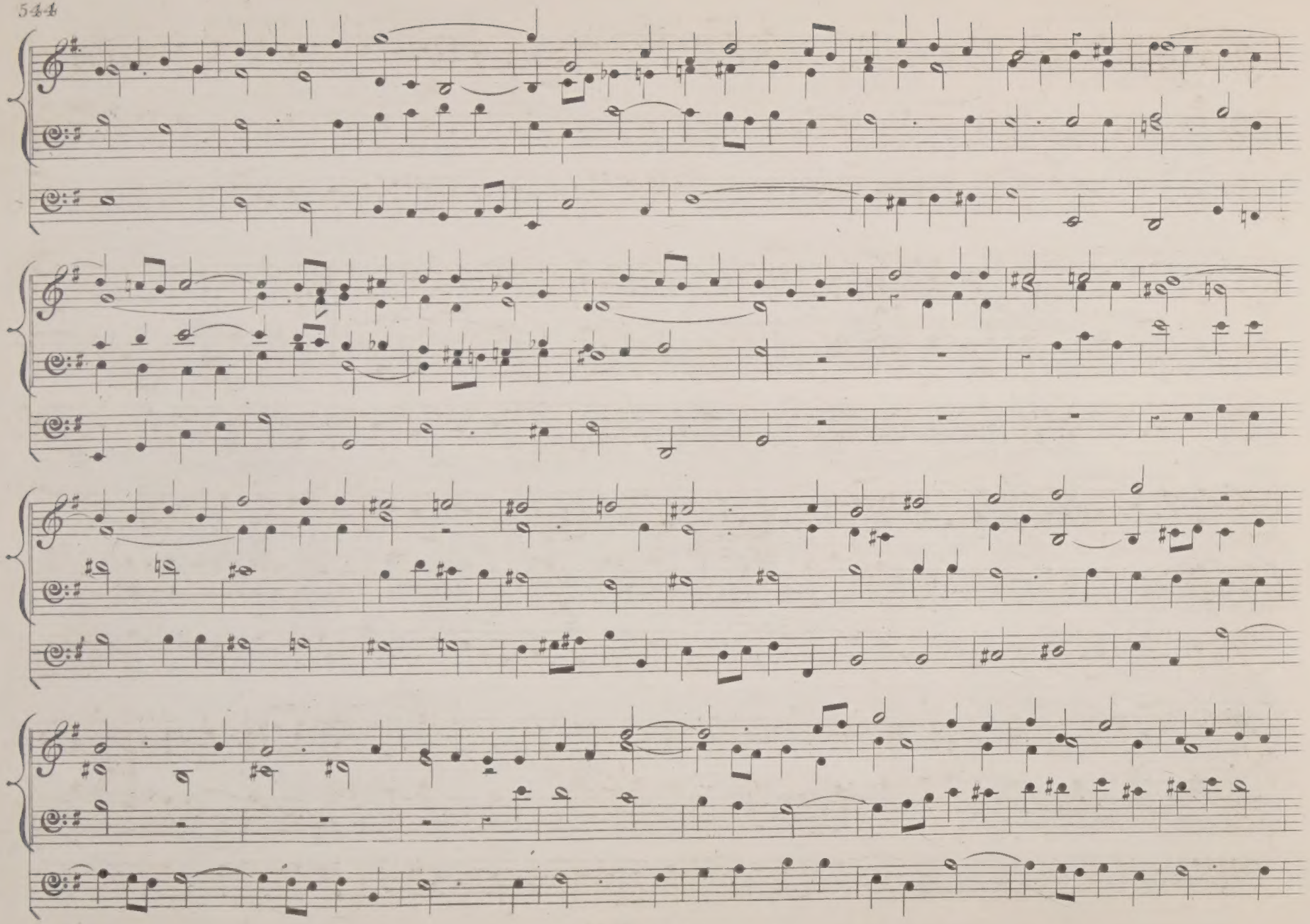

Sw.
Ch. Viola.
dim:
Gt.
Gt. Claribella.
Oboe.
Viol.
Cor.
Fag:
cres:

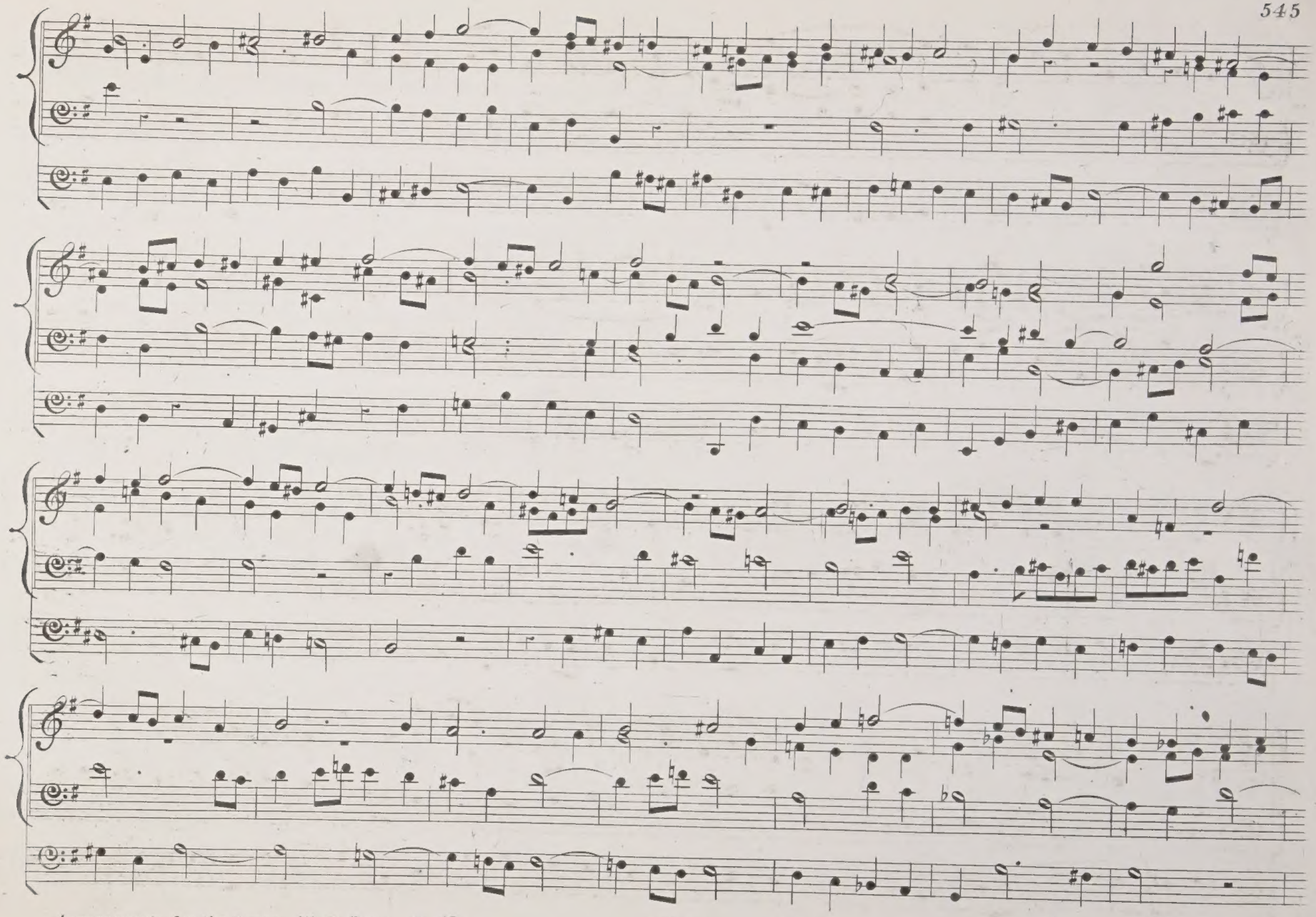
FROM THE MASS
IN G MAJOR.

CHORAL FUGUE,
"Kyrie eleison."

J. S. BACH.







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No.		
1.	Adagio and Grand Fugue in C minor	Mozart
	Double Chorus, "Who is like unto Thee?"	Handel
	Introduction to the Third Part of the Creation	Haydn
2.	Chorus, "Some put their trust"	Dr. Croft
	Andante from the Sixth Quartett	Mozart
	Chorus, "He trusted in God"	Handel
	Chorale, "Vater unser"	Weinmann
	Choral Fugue from a Motett	Grun
	Chorale "Nun freut euch lieben"	Ducis
3.	Andante from the Symphony in C minor	Beethoven
	Choral Fugue from a Motett	Spohr
4.	Andante from the Quartett in D minor	Mozart
	Chorus, "Kyrie Eleison"	Schneider
	Chorus, "Then round about the Starry Throne"	Handel
	Chorus, "Wretched Lovers"	Handel
5.	Larghetto from the Symphony in D	Beethoven
	Chorus, "Let their Celestial Concerts"	Handel
6.	Pastorale (Op. 57)	Kullak
	Canzonetta from the First Quartett	Mendelssohn
	Double Chorus, "I will sing unto the Lord"	Handel
7.	Aria from a Sonata	Paradies
	Motett, "Insanæ et vanæ curæ"	Haydn
8.	Double Chorus, "Fix'd in His everlasting seat"	Handel
	Choral Fugue from a Sacred Cantata	Reissiger
	Chorus from a Motett	Bach
9.	Overture, "The Last Judgment"	Spohr
	March from the Pianoforte Duets	Weber
10.	Andante from the Quartett in F	Haydn
	Chorus, "The Heavens are telling"	Haydn
11.	Wedding March	Mendelssohn
	Third Motett, "Deus tibi"	Mozart
12.	Andante from a Pianoforte Duet	Dussek
	Adagio and Finale from the Quartett in C	Spohr
13.	Air, "Ask if you Damask Rose be Sweet"	Handel
	Choral Fugue, "Pignus Futuræ"	Mozart
	Air and Chorus, "Non sdegnare"	Gluck

No.	Contents of Vol. I. (Continued.)	
14.	Chorus, "Queen of Summer"	Handel
	Schiller—March	Meyerbeer
	Sinfonia (Semele)	Handel
15.	Chorus, "Hallelujah"	Beethoven
	Larghetto from the Ninth Quartett	Mozart
16.	Andantino from the Symphony, "The Power of Sound"	Spohr
	Romanza from the Symphony "La Reine de France"	Haydn
17.	Military Overture (C major)	Mendelssohn
18.	Chorus, "We all would die far sooner"	Handel
	Overture, "Athalia"	Handel
	Motett, "Jehovah, Lord God of Hosts"	Spohr
19.	Chorus, "We have no King but Cæsar"	Handel
	Offertorium, "Alma Virgo"	Hummel
	March, (Egmont)	Beethoven
20.	March, (Hercules)	Handel
	Larghetto from the Clarionet Quintett	Mozart
	Overture, "Samson"	Handel

CONTENTS OF VOLUME II.

21.	Andante from the Sonata (Op. 45)	Mendelssohn
	Funeral March (Samson)	Handel
	The Dead March in Saul	Handel
	Chorus, "Gloria in excelsis"	Bach
22.	Overture, "Occasional Oratorio"	Handel
	Andante, with variations (Septuor)	Beethoven
23.	March in C major (Idomeneo)	Mozart
	March Solennelle (Op. 40)	Schubert
	Andante, with variations (Op. 34)	Spohr
24.	Double Chorus, "The people shall hear"	Handel
	Air, "Thou shalt bring them in"	Handel
	Fugue in B major (48 Preludes and Fugues, No. 47)	Bach
	March (Joshua)	Handel
25.	Coronation March (Le Prophète)	Meyerbeer
	Adagio from the P. F. Sonata (Op. 2)	Beethoven
	Air, "Arm, arm ye brave" / Chorus, "We come" (Judas Maccabæus)	Handel
26.	Chaconne (D minor)	Bach
27.	Chorus, "To thee let ev'ry soul be subject"	Handel
	Air and Chorus, "The marv'lous work"	Haydn
	Andante from the P. F. Duets (Op. 3)	Weber
	Air, "Cangio d'aspetto"	Handel
	Andante from the P. F. Duets (Op. 60)	Weber
28.	Chorus, "The traitor if you there descry"	Handel
	Finale, E major (Op. 52)	Schumann
	Adagio from the Notturno (Op. 34)	Spohr
29.	Overture, "Saul"	Handel
30.	Air and Chorus, "Placido è il Mar"	Mozart
	Andante from the First Symphony	Mendelssohn
	March from the Notturno (Op. 34)	Spohr
31.	Chorus, "If thou let this man go"	Handel
	Musette from the Sixth Grand Concerto	Handel
	Chorus, "Come, gentle Spring"	Haydn
	Air, "Sin not, O King"	Handel
	March, F major (Idomeneo)	Mozart
32.	Larghetto from the First Symphony	Spohr
	Chorus, "How lovely are the Messengers"	Mendelssohn
	Allegretto from the Quartett (Op 59)	Beethoven
33.	Adagio from the Quartett (Op. 44)	Mendelssohn
	Motett, "Jesu dulcis memoria"	Bühler
	Adagio, P. F. (Posthumous work)	Schubert
34.	Chorus, "Father of mercy"	Handel
	First Motett, "Splendente te, Deus"	Mozart
	Air and Chorus, "Dal tuo stellato soglio"	Rossini
35.	Overture, "The Fall of Babylon"	Spohr
	Gavotta, from an Overture	Bach
36.	Chorus, "Let us not rend it"	Handel
	Concertante (C major)	Handel
	Motett, "O salutaris Hostia"	Auber
37.	Air and Chorus, "Holy! holy!"	Spohr
	Chorus, "Give thanks unto God"	Spohr
	Andante from the F. F. Bagatelles	Beethoven
	Chorale, "Sleepers wake!"	Mendelssohn
	Arioso, "But the Lord is mindful"	Mendelssohn
38.	Six Fugues from the P. F. Works	Bach
39.	Romanza, G major (Op. 40)	Beethoven
	March (Posthumous Work)	Mozart
	Chorus, "The many rend the skies"	Handel
40.	March (Scipio)	Handel
	Chorus "Bow down with thanks"	Bach
	Andante from the Third Symphony	Mozart

End of Vol. II.

41.	Adagio, from the Symphony in C major, No. 7	Haydn
	Choral Fugue, "Dona nobis pacem," Mass in B minor	Bach
	Choral Fugue, "Kyrie Eleison," Mass in G major	Bach
42.	Overture to the Oratorio "St. Paul"	Mendelssohn
	Adagio, from the Pianoforte Duets	Weber
	Choral Fugue, "Sicut locutus est," from the Magnificat in D	Bach
43.	Adagio, from the Symphony in E flat. No. 4.	Haydn
	Allegro, from the Third Sonata for Pianoforte and Violin	Bach
	Finale to the Second Sonata for Pianoforte and Violin	Bach
44.	Chorus, "God thou art great," from the Sacred Cantata	Spohr
	Motett, "Misericordias Domini"	Mozart
45.	Andante, from the Symphony in E flat	A. Romberg
	Chorus, "How soon our tow'ring hopes" (Joshua)	Handel
	Andante, from the Symphony in E flat. No. 2.	Haydn
46.	Quartett, "Recordare Jesu pie," Requiem Mass	Mozart
	Choral Fugue, "Et vitam venturi," Mass in D major	Righini
	Largo, from the Fourth Quartett in E flat	Haydn
47.	"Out of the deep." The 130th Psalm	Spohr
	Funeral March from the Pianoforte Sonata, Op. 35	Chopin
	Adagio from the Pianoforte Duet Sonata in B flat.	Mozart
48.	Minuet, from the Overture to "Berenice"	Handel
	Minuet, from the Serenade in C minor	Mozart
	Minuet, from an Instrumental Concerto	Bach
49.	Grand March (Op. 40)	F. Schubert
	Chorus, "Hail, mighty Joshua"	Handel
50.	Pastoral Symphony from the Christmas Oratorio	Bach
	Chorus. "Be joyful, ye redeemed," from a Sacred Cantata for the Festival of St. John the Baptist	Bach
	Adagio, from a Sonata for Violin and Pianoforte in G minor	Bach
51.	"Pater Noster." Motett for Chorus and Orchestra	Cherubini
	Sarabanda, from the Second Violin Sonata	Bach
	Chorus (on a Ground Bass), "Envy, eldest born of Hell," from the Oratorio of *Saul*	Handel
52.	Allegro marziale, from the Pianoforte Duets (Op. 60)	Weber
	Bourée from the Second Sonata for Violin alone	Bach
53.	Triumphal March (Tarpeja)	Beethoven
	Military March	Beethoven
54.	Prelude and Fugue in F minor from the "Suites pour le Clavecin"	Handel
	Air, "Honour and Arms," (Samson)	Handel
	Minuet from the Pianoforte Works	Beethoven
55.	Adagio Religioso (Lobgesang)	Mendelssohn
	Choral Fugue, "Let us sing His hallow'd praises (Op. 96)	Mendelssohn
	Chorale, "O God thou holy Lord"	J. S. Bach
56.	Adagio from the Fourth Symphony	Beethoven
	Allegretto Scherzando from the Eighth Symphony	Beethoven
57.	Overture "Esther"	Handel
	Andante from the Fifth Quintett	Mozart

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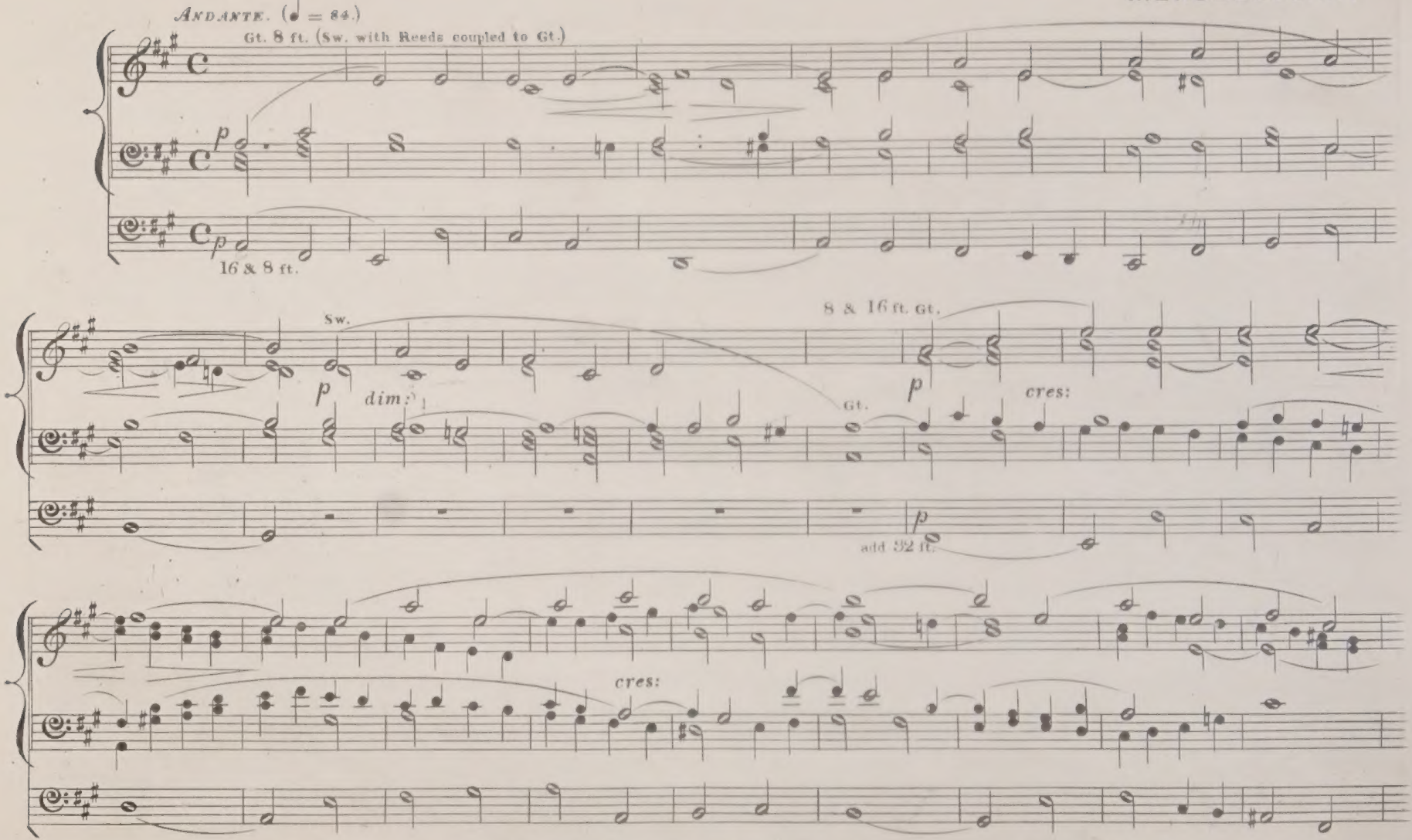

☞ This Overture is founded upon the well known Chorale, "Wachet auf," (Sleepers, wake!) which appears in this Oratorio after the Chorus, "Rise up! arise!" (See also No 37 of these Arrangements.)

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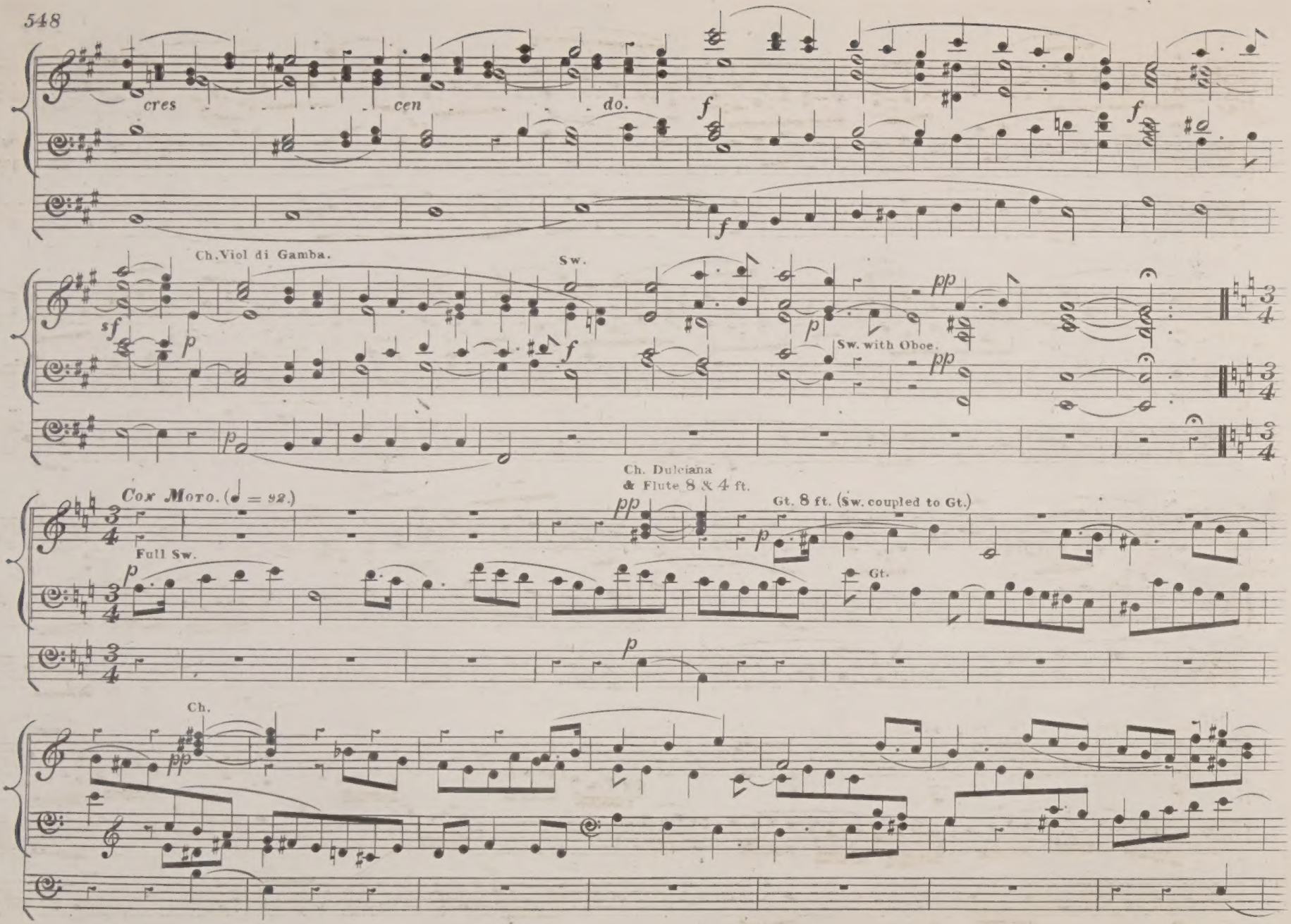
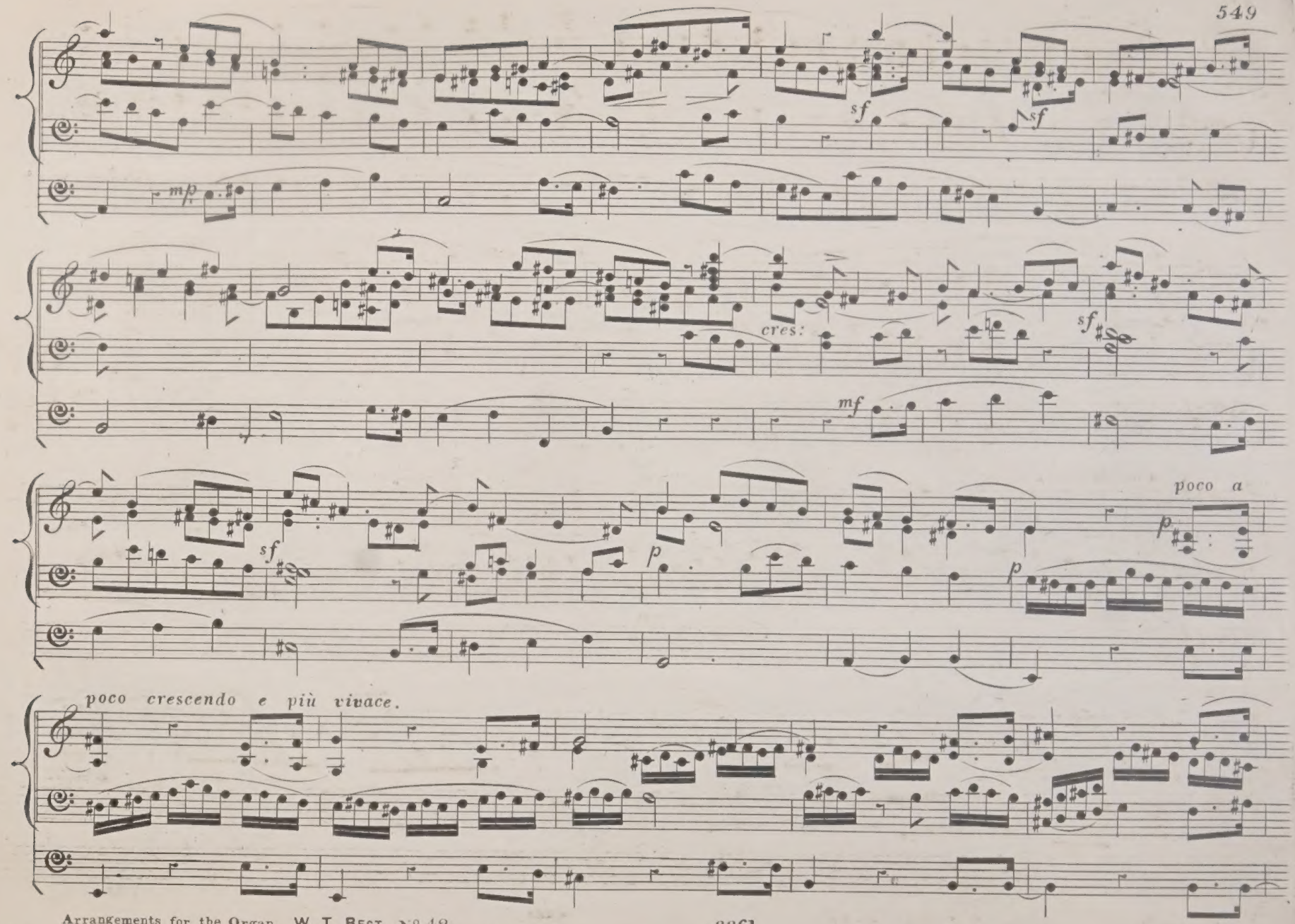
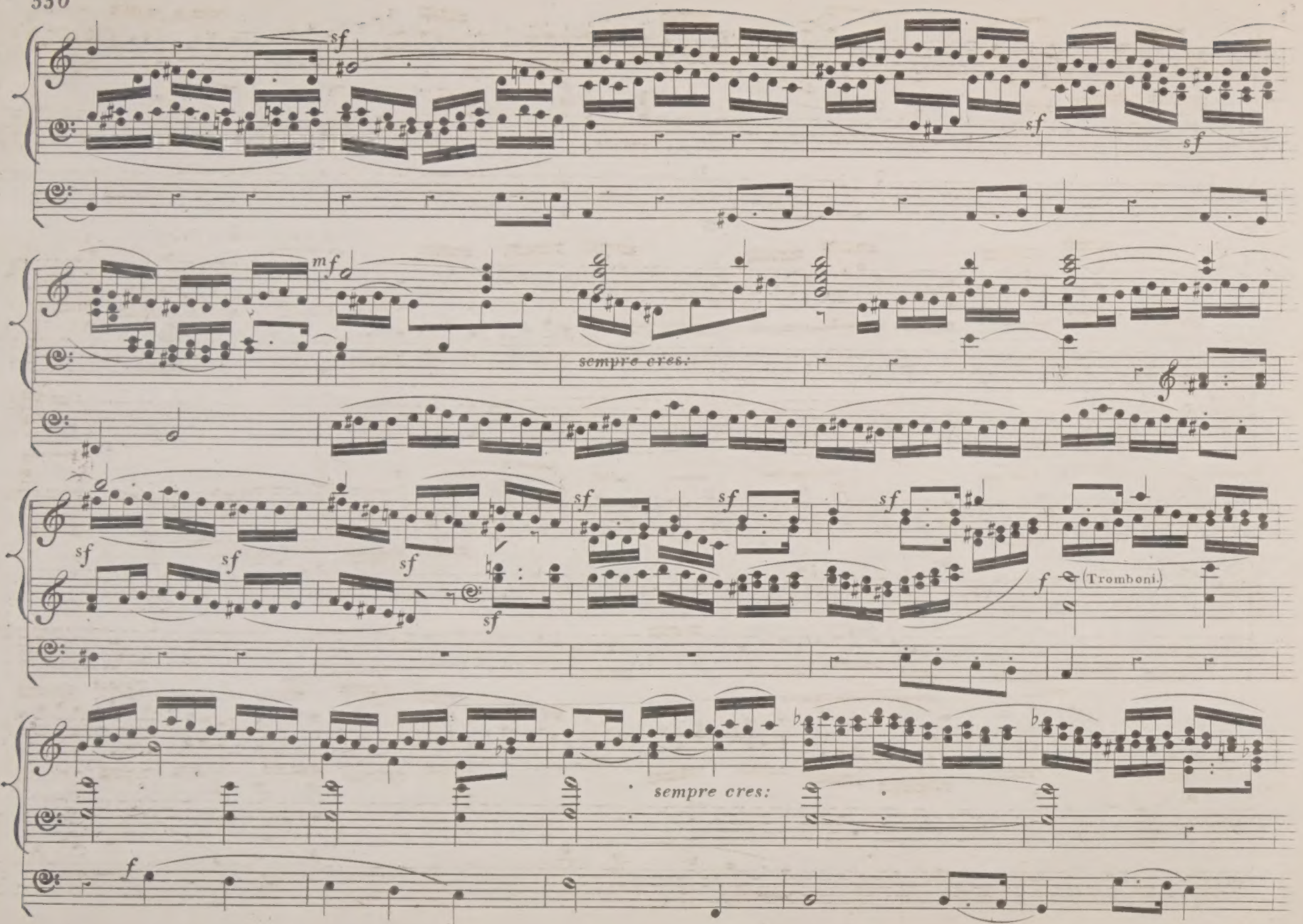
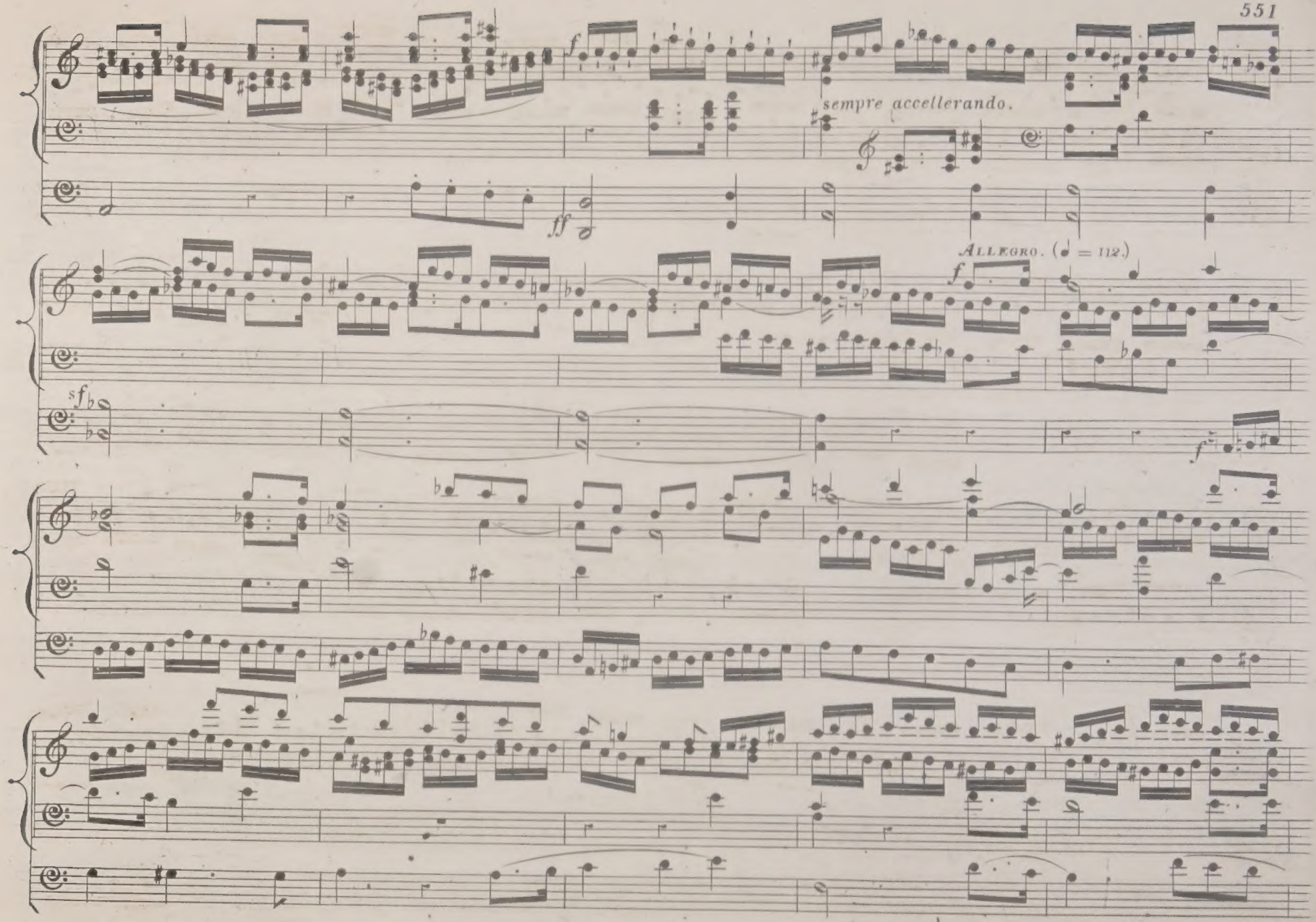

cres
cen
do.
Ch. Viol di Gamba.
Sw.
Sw. with Oboe.
Cox Moto. (♩ = 92.)
Ch. Dulciana
& Flute 8 & 4 ft.
Gt. 8 ft. (Sw. coupled to Gt.)
Full Sw.
Gt.
Ch.


mp
sf
sf
cres:
sf
mf
sf
p
p
poco a
p
poco crescendo e più vivace.


sf
sf
sf
mf
sempre cres:
sf
sf
sf
sf
sf
sf
f
(Tromboni.)
sempre cres:
f


f
sempre accellerando.
ff
Allegro. (♩ = 112.)
f
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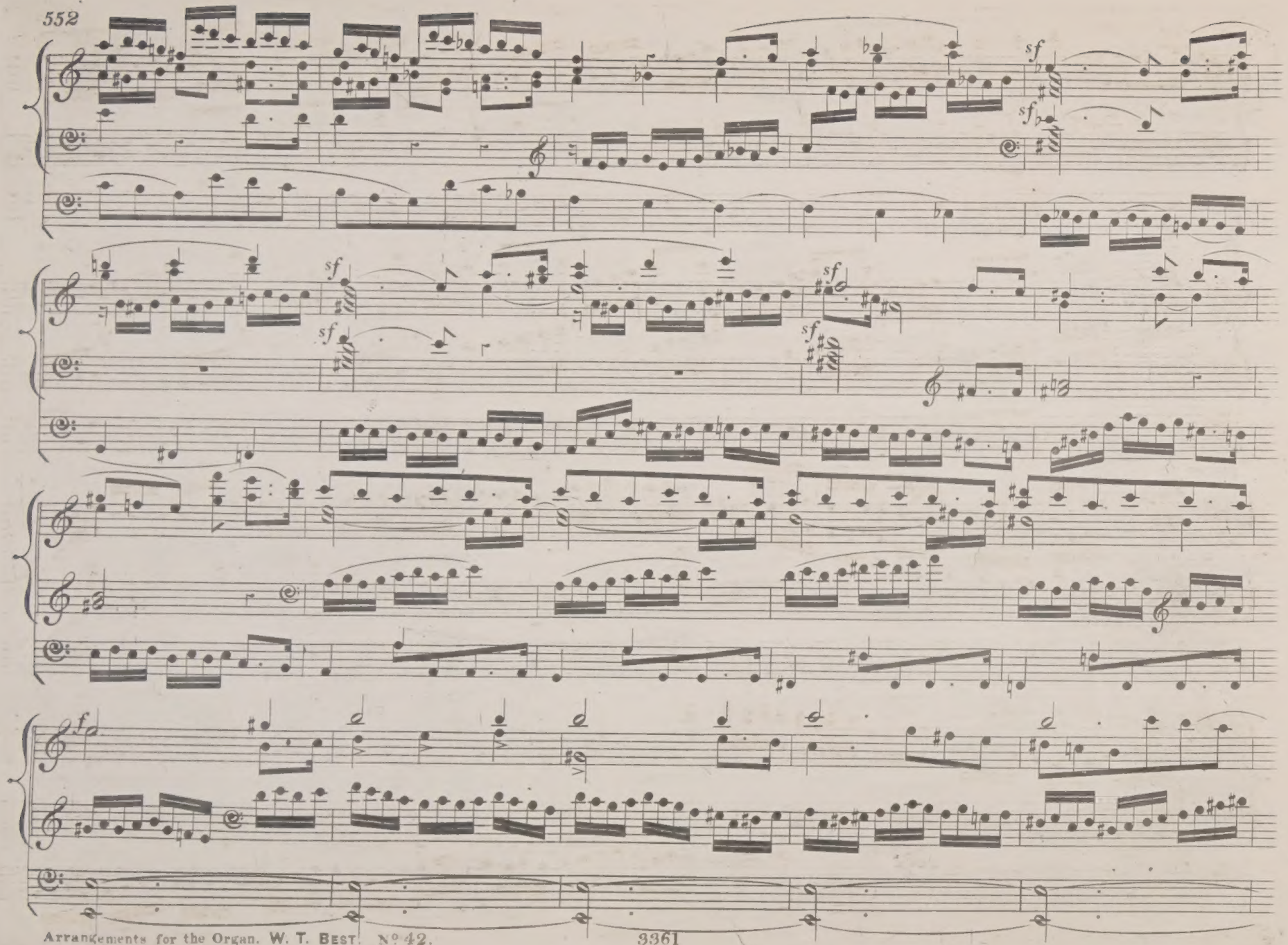
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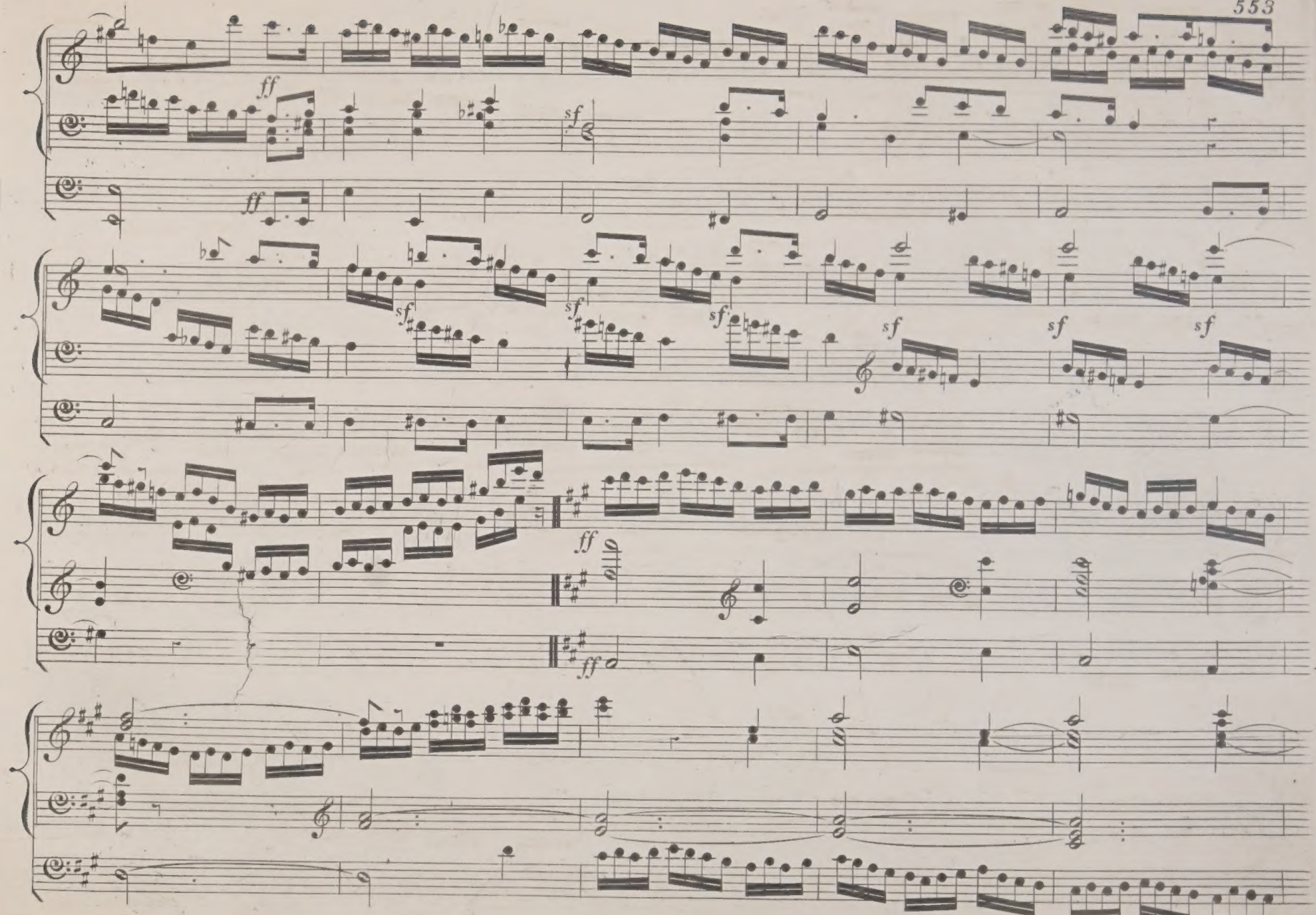
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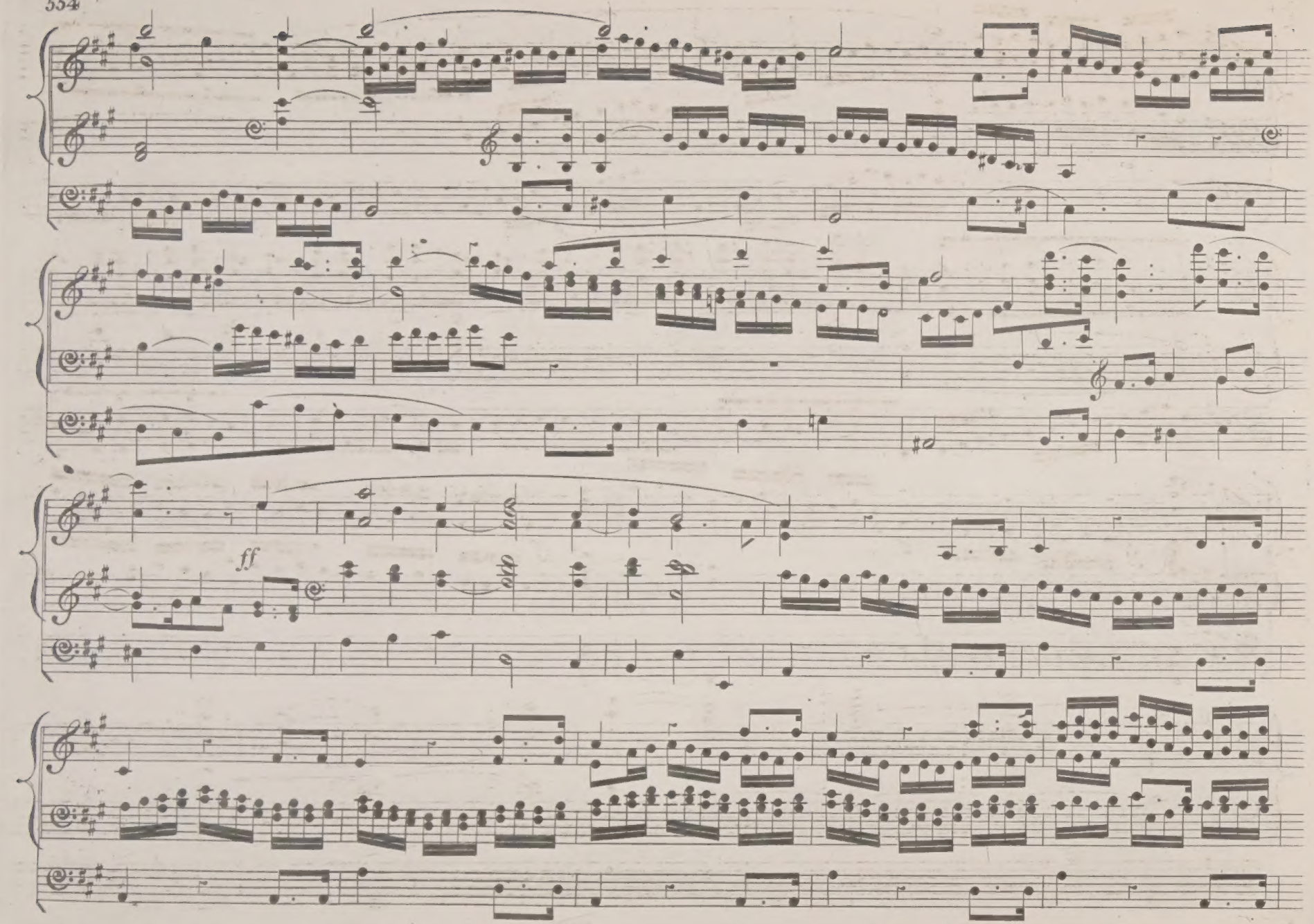
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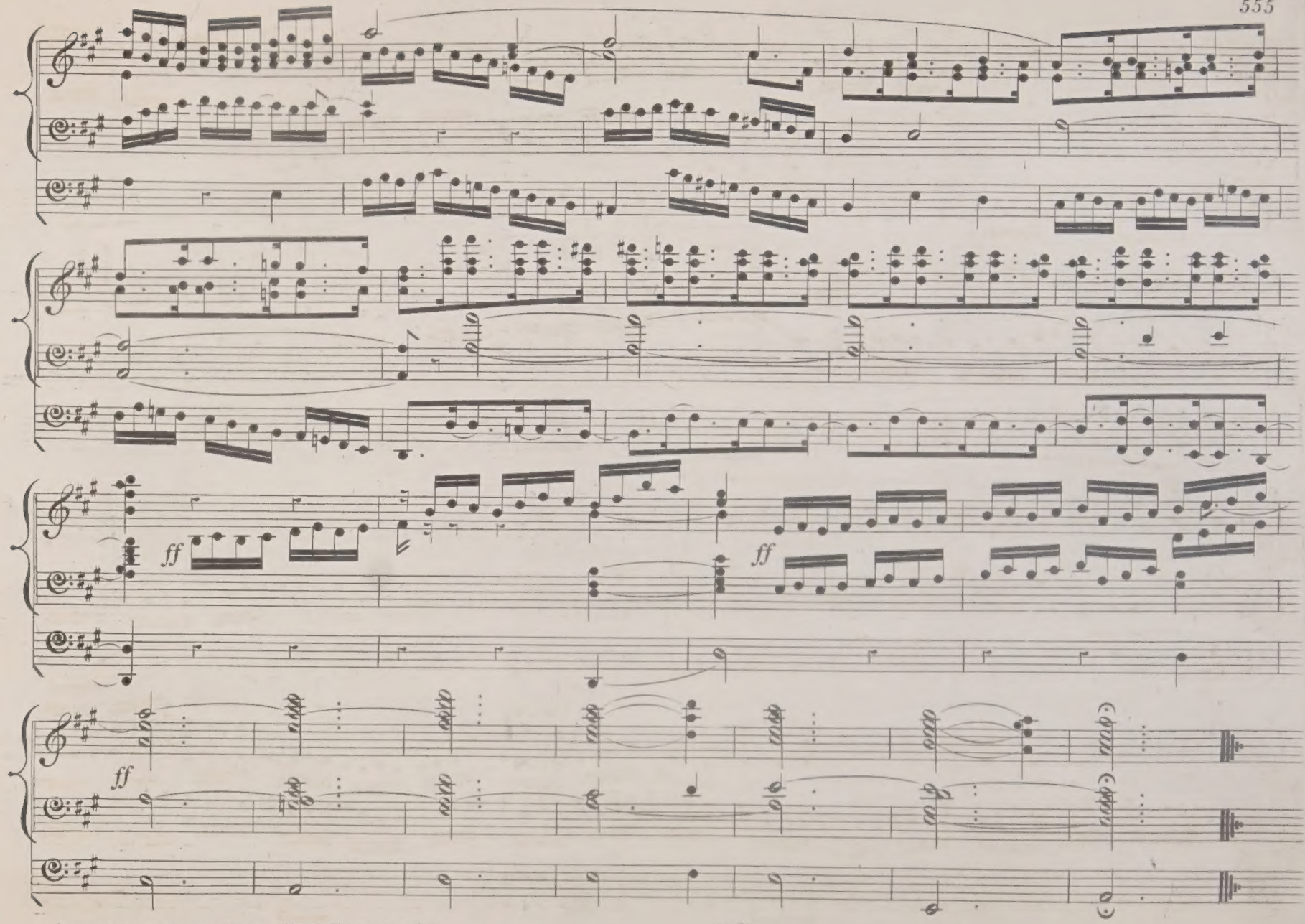
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Adagio.

FROM THE PIANOFORTE DUETS
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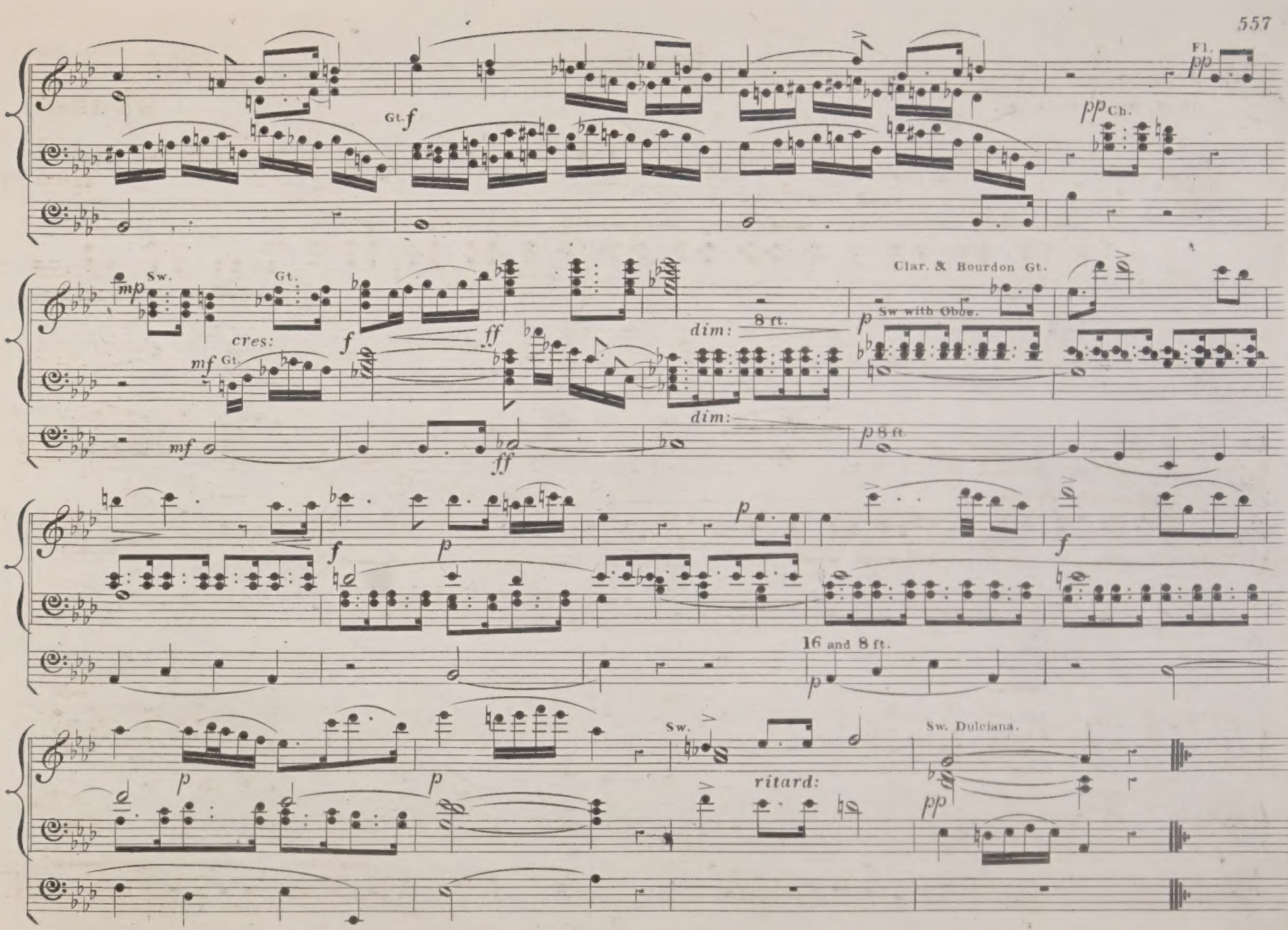
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IN D MAJOR.

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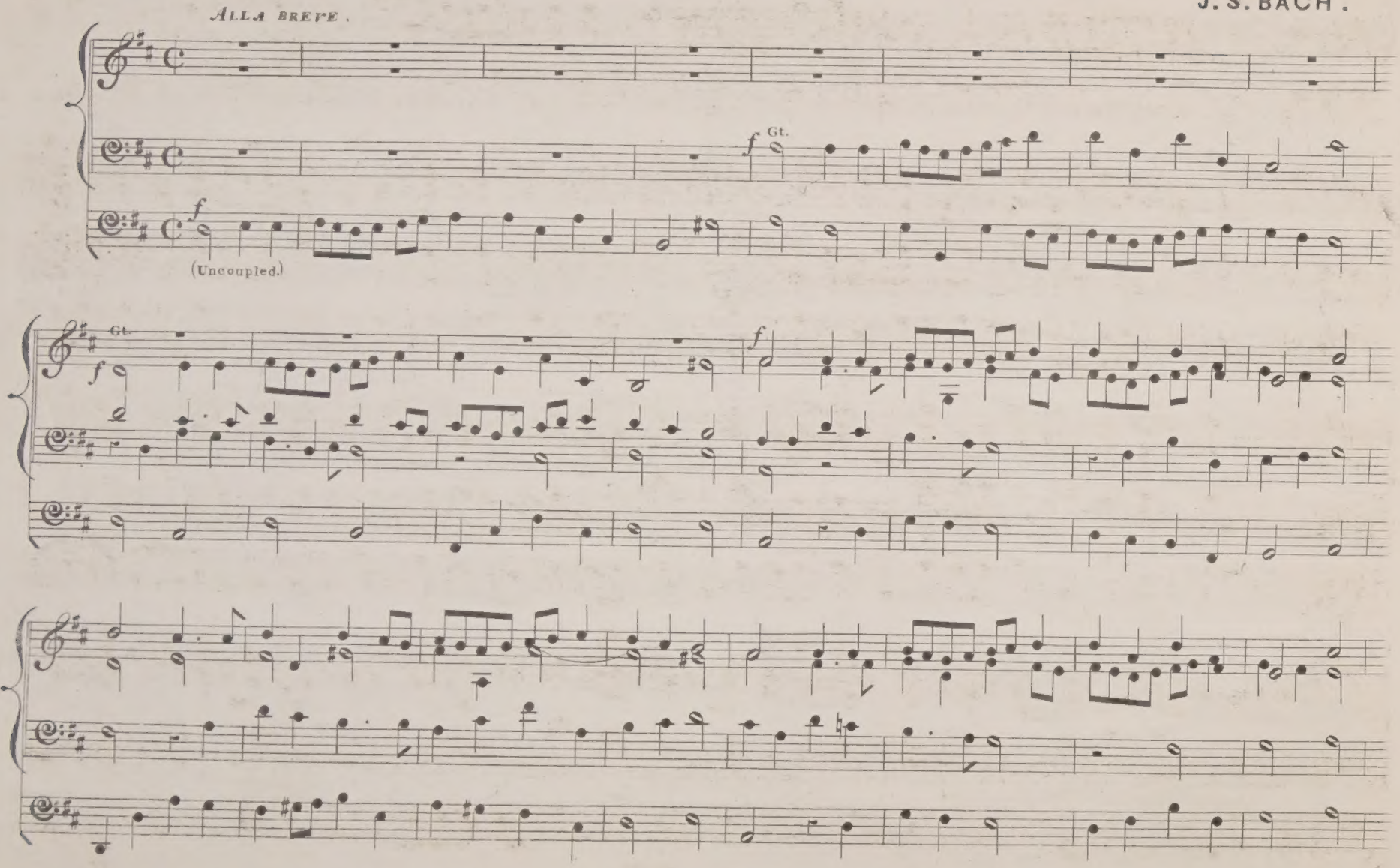
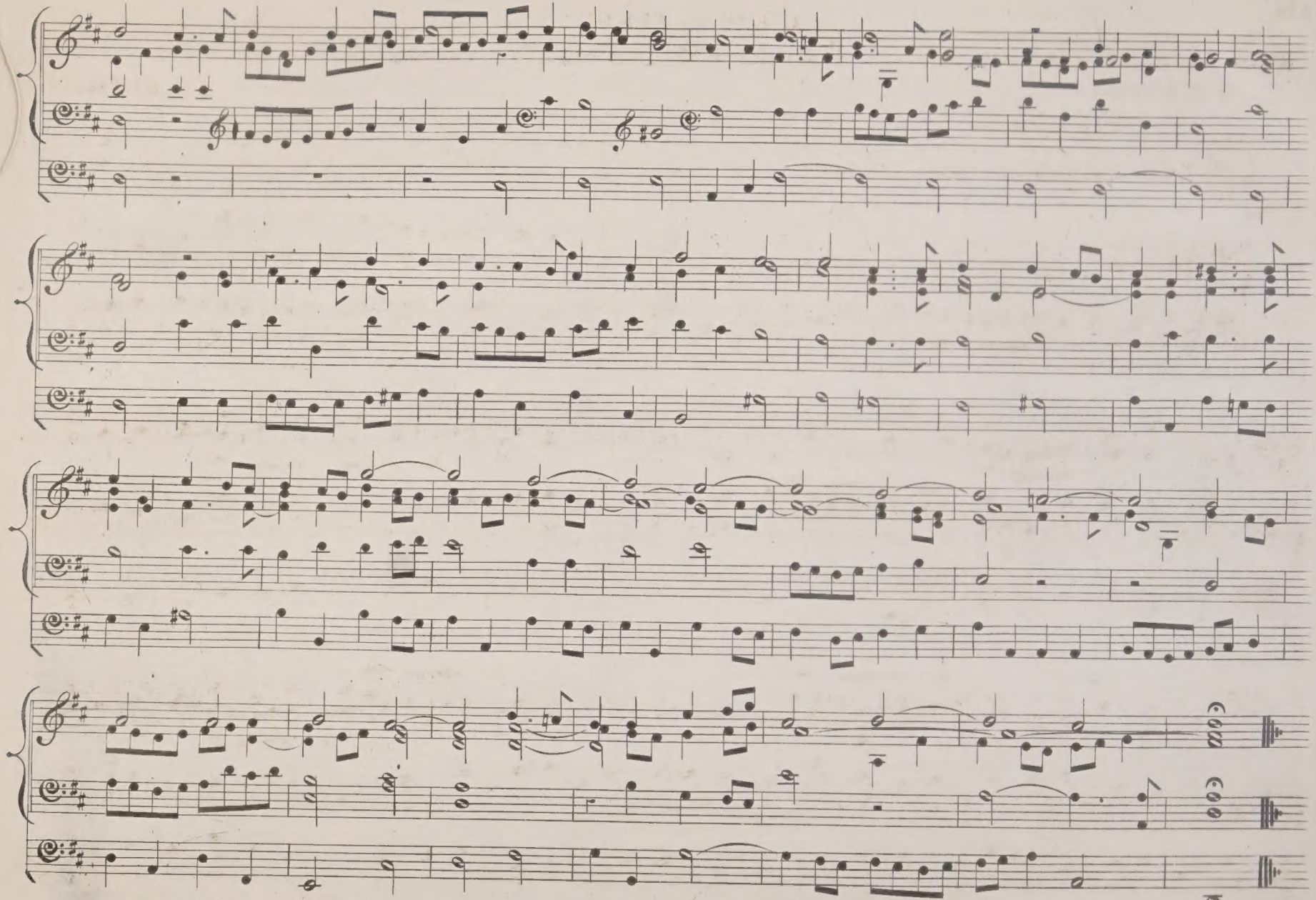
"Sicut locutus est."

J. S. BACH.





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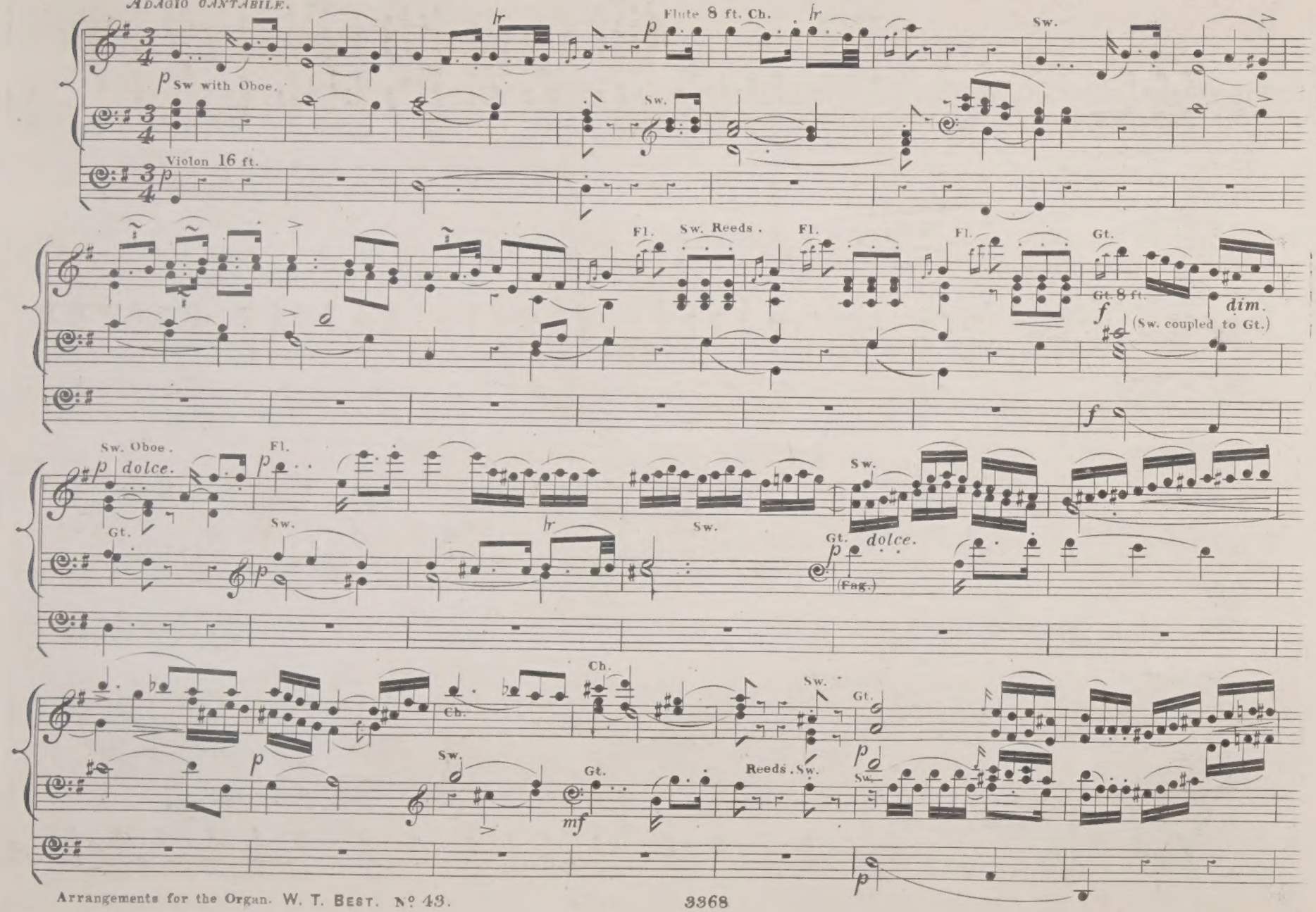

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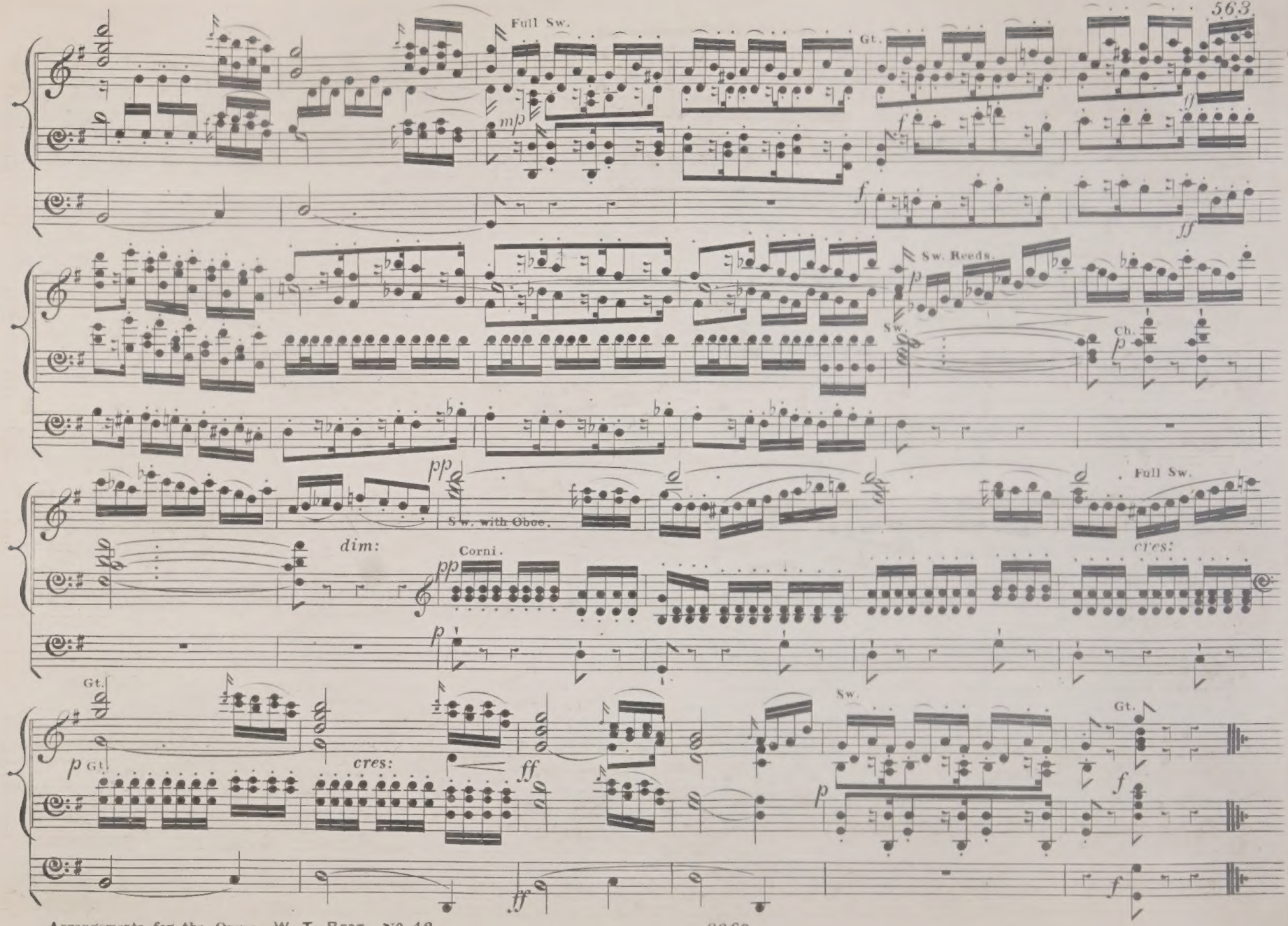
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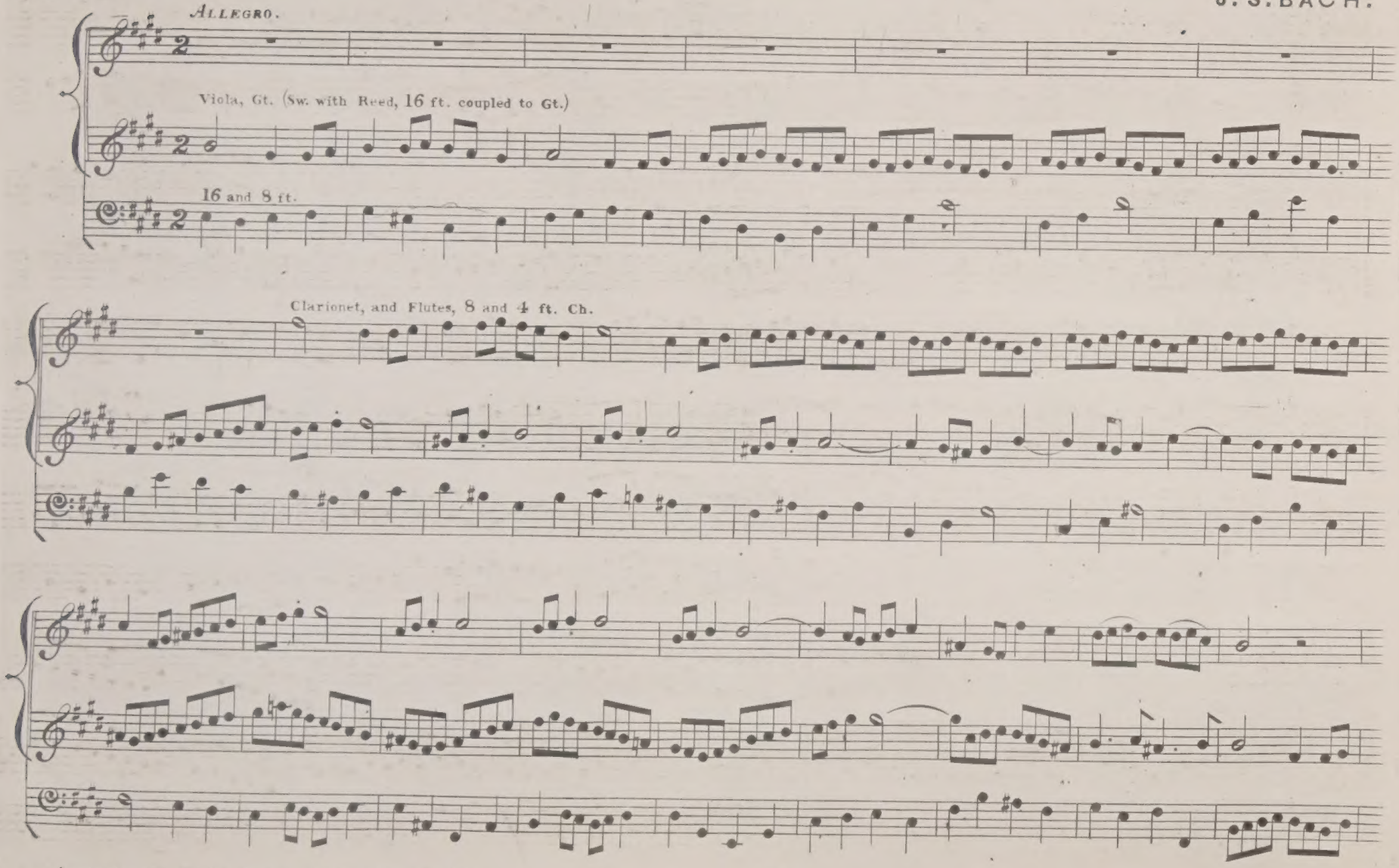

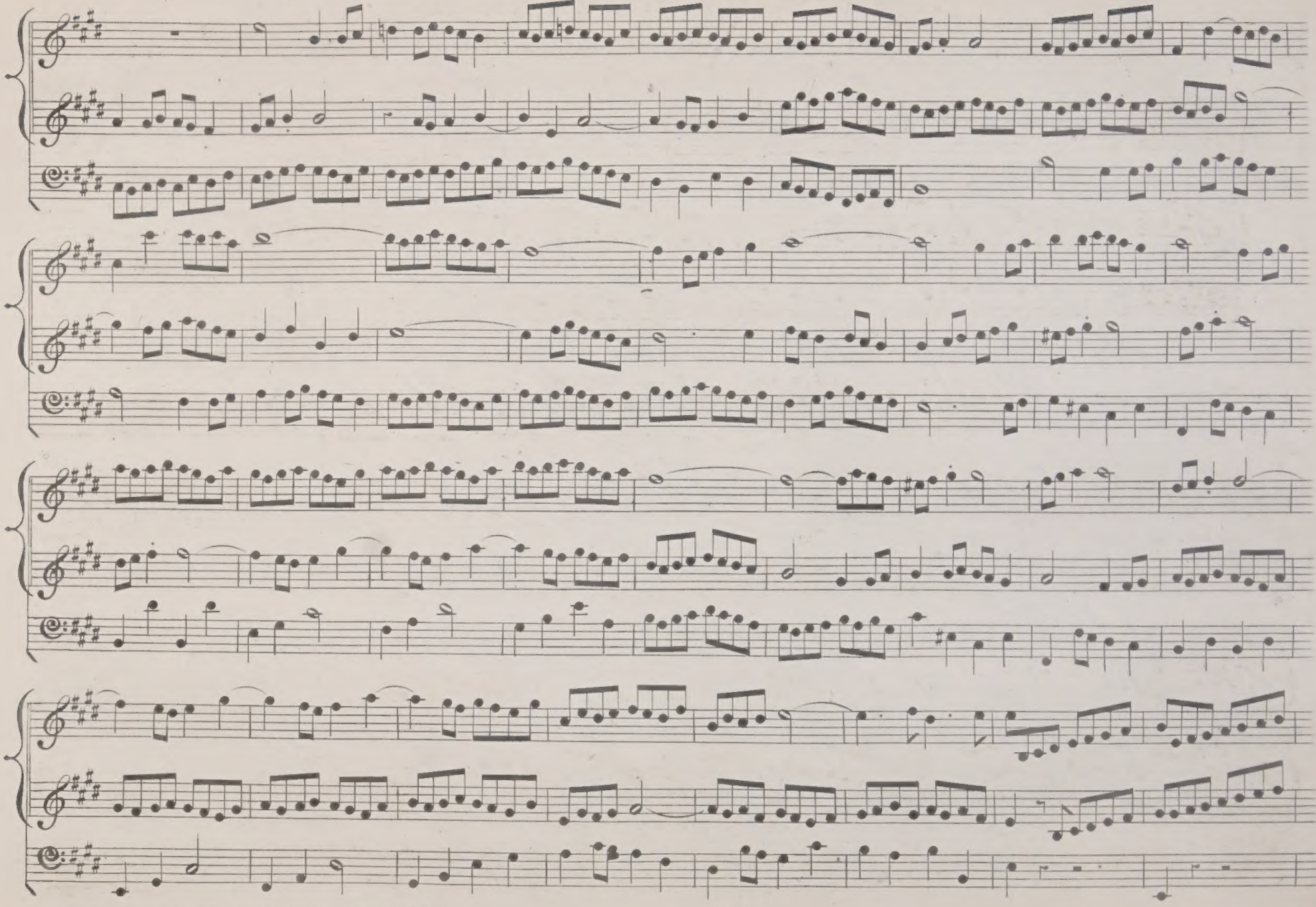

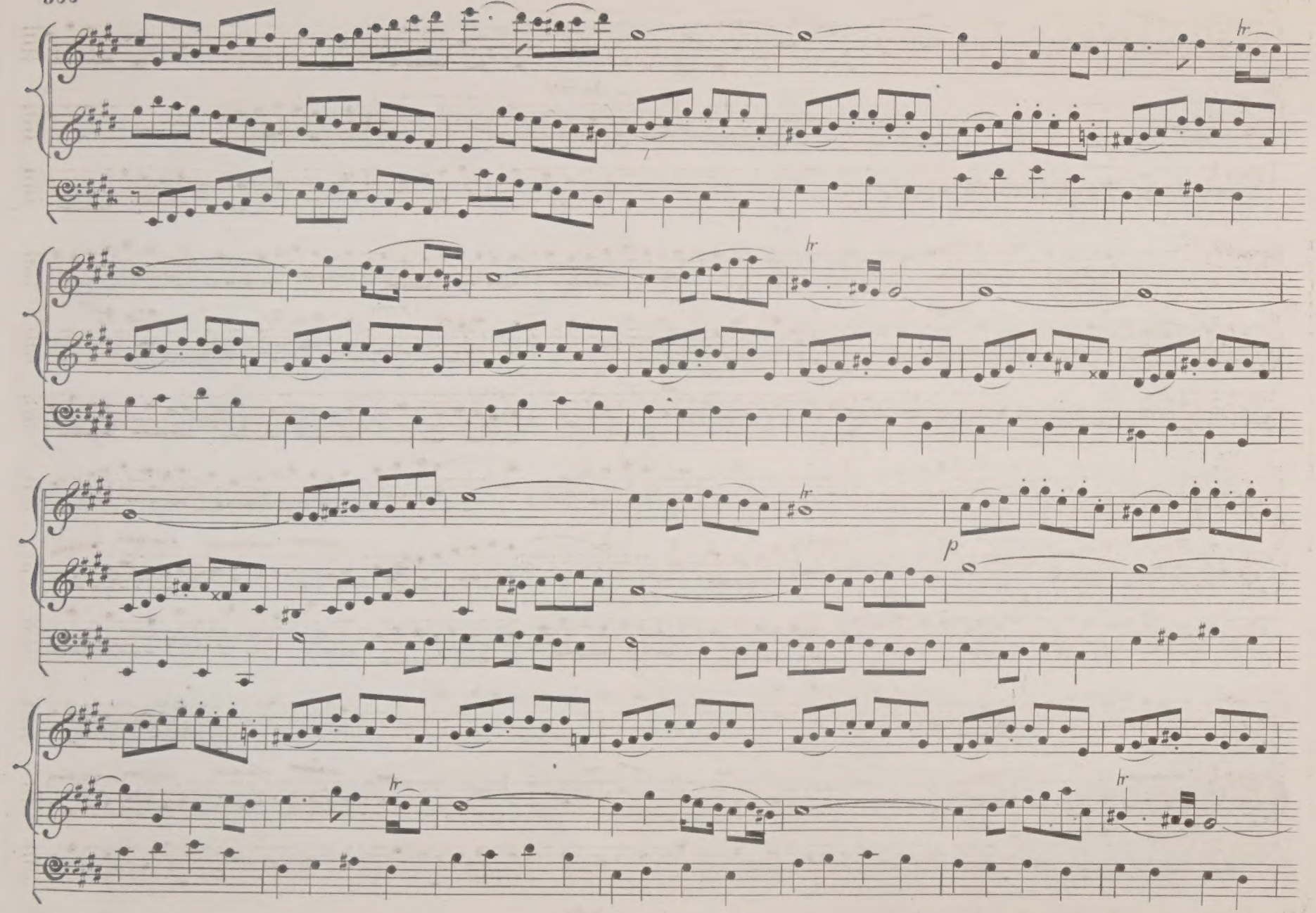
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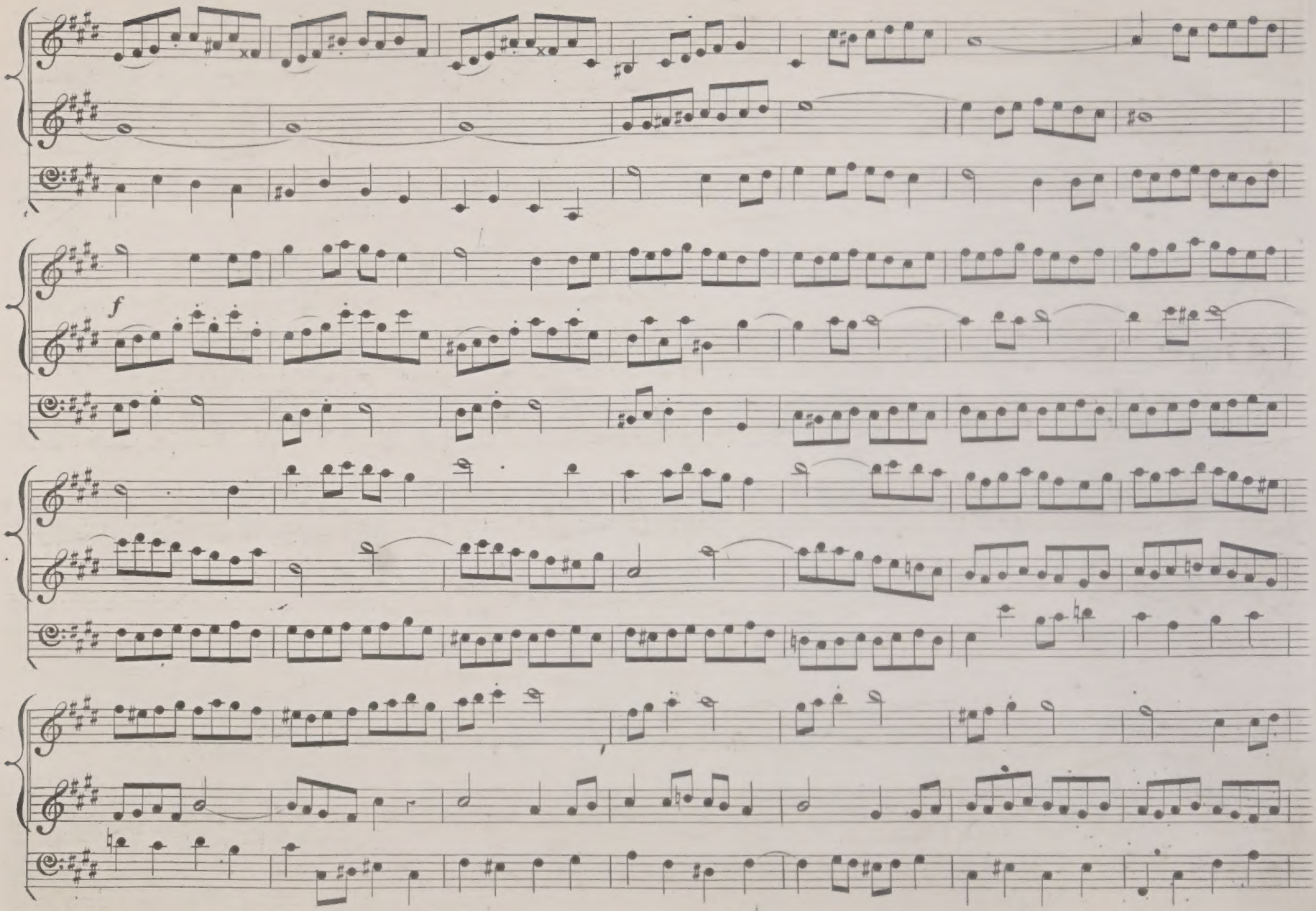
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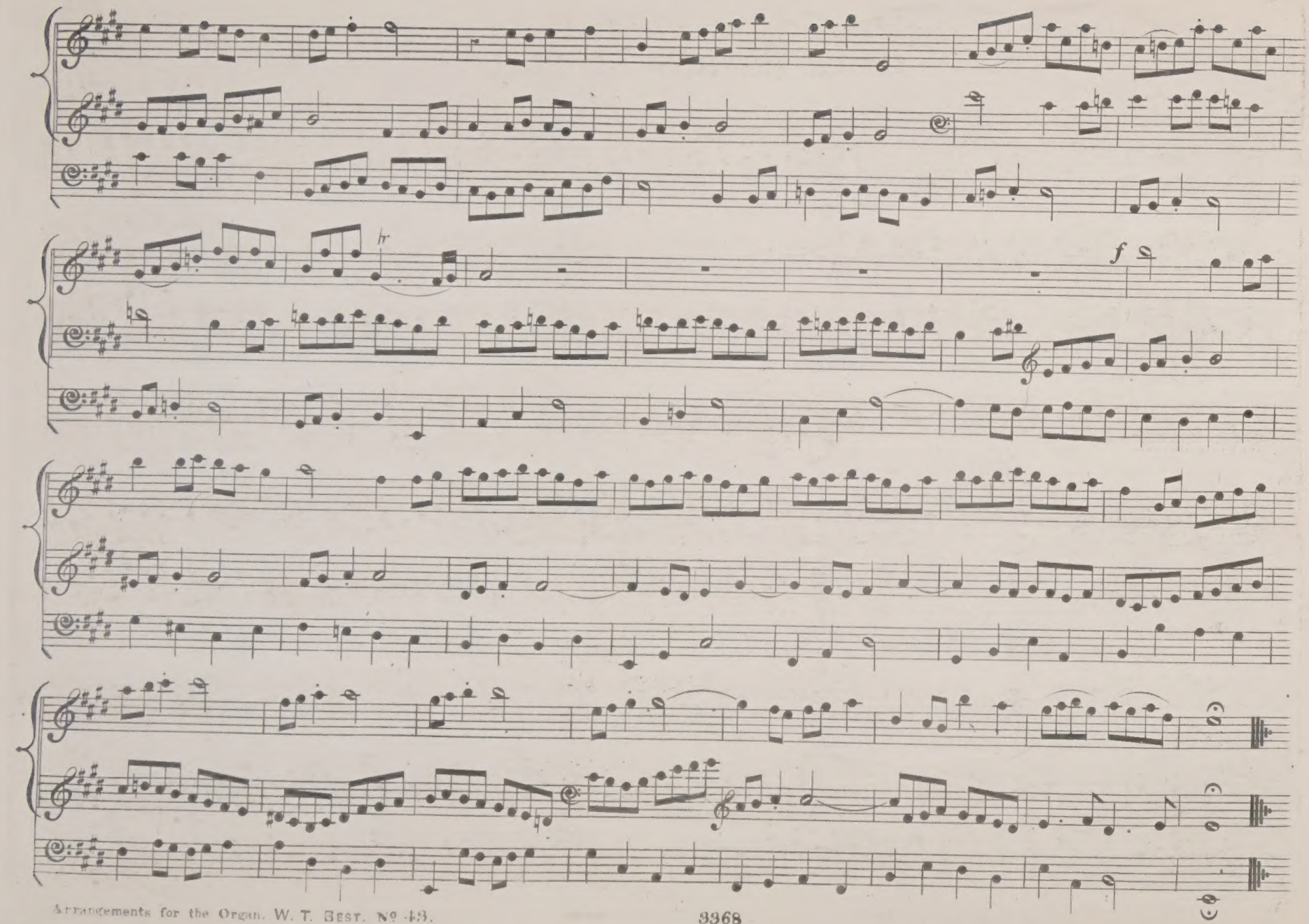
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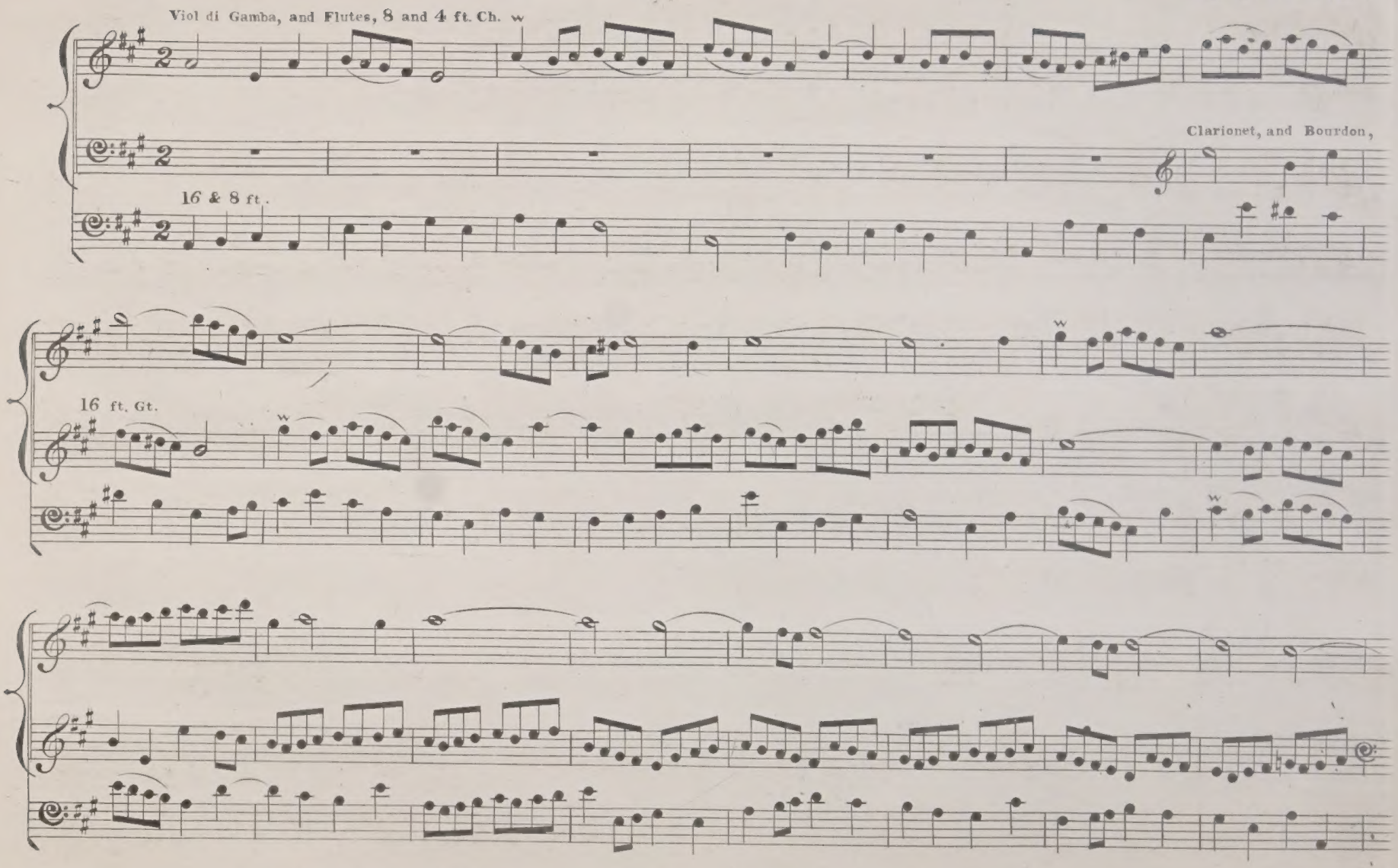

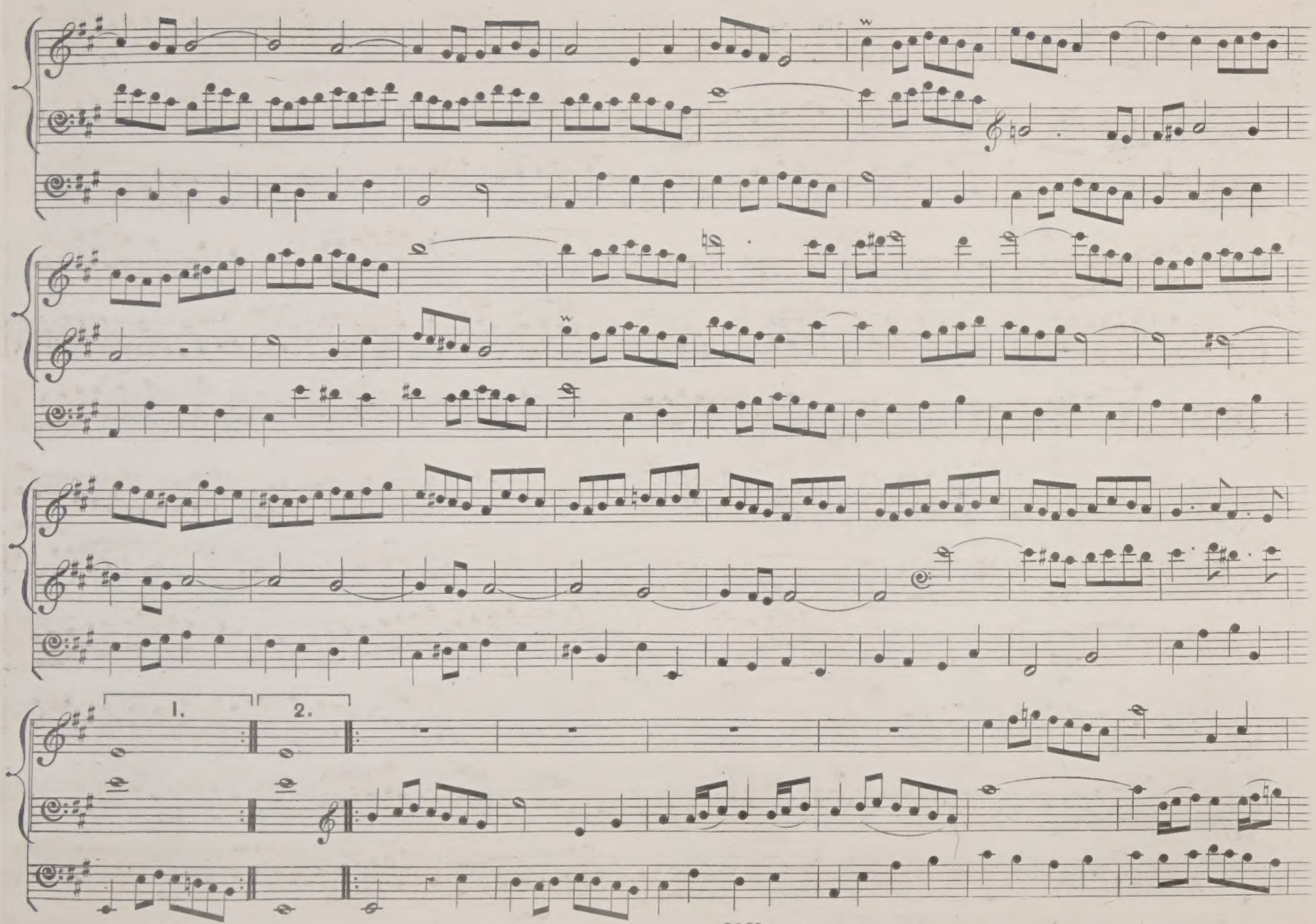
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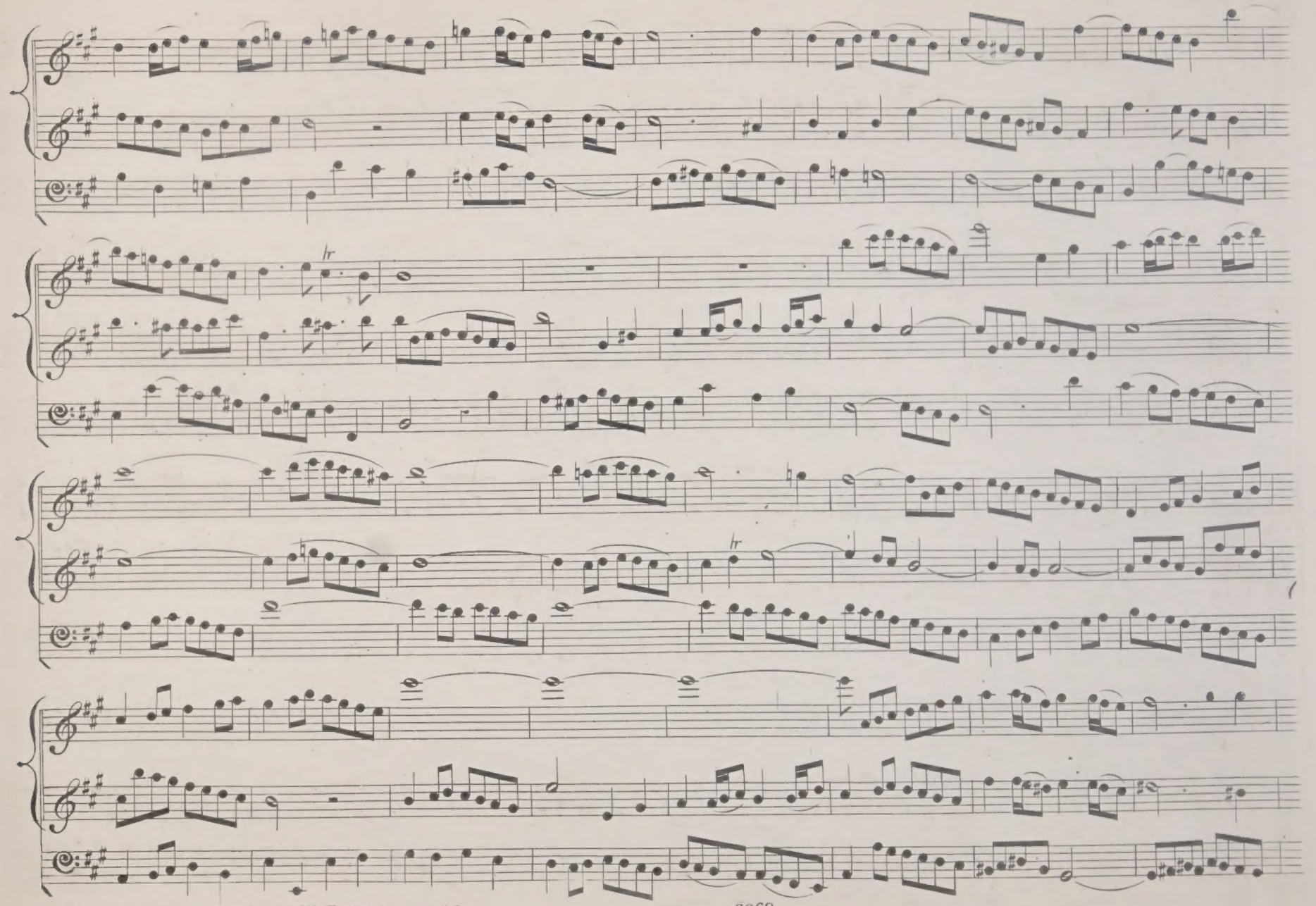

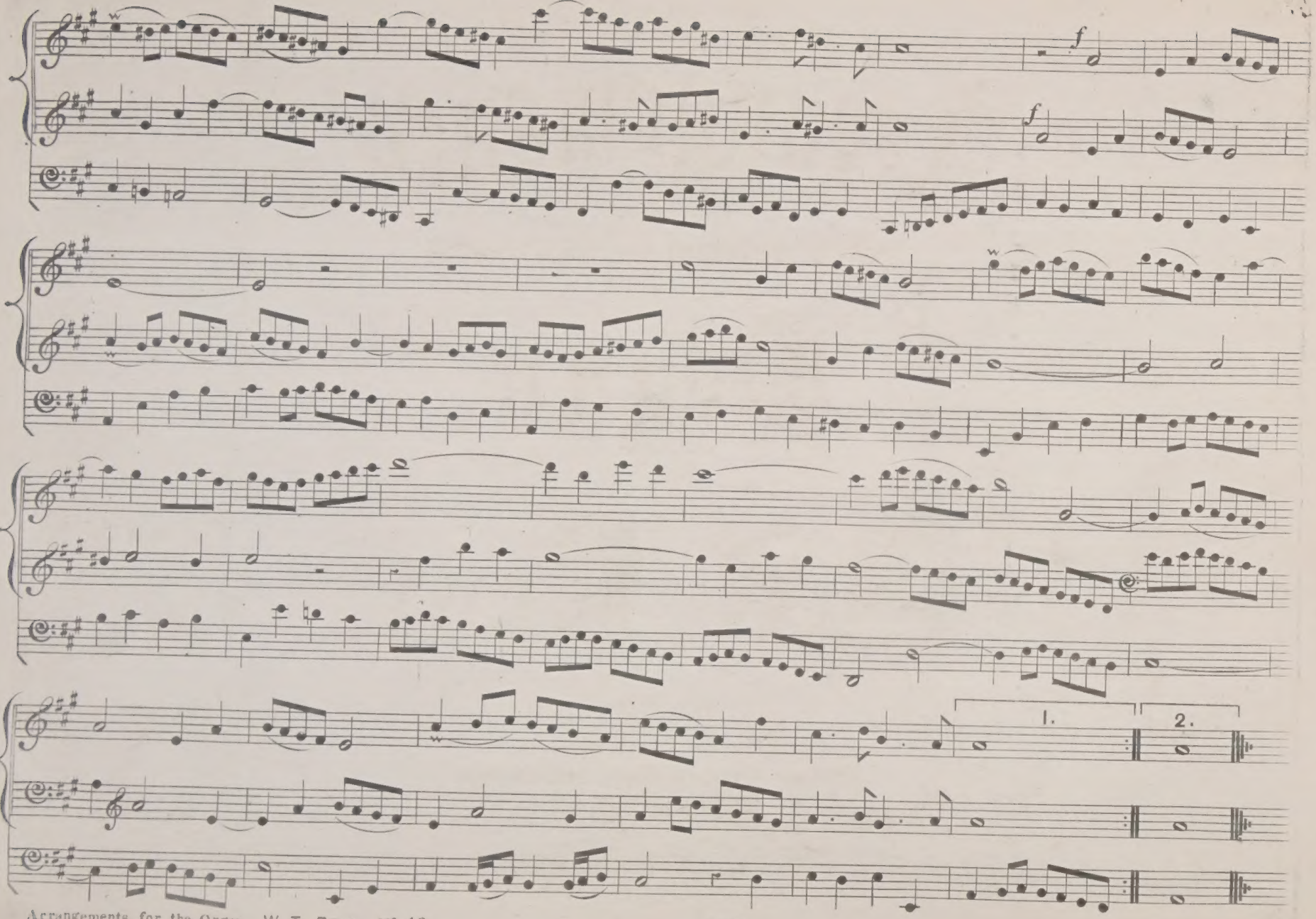
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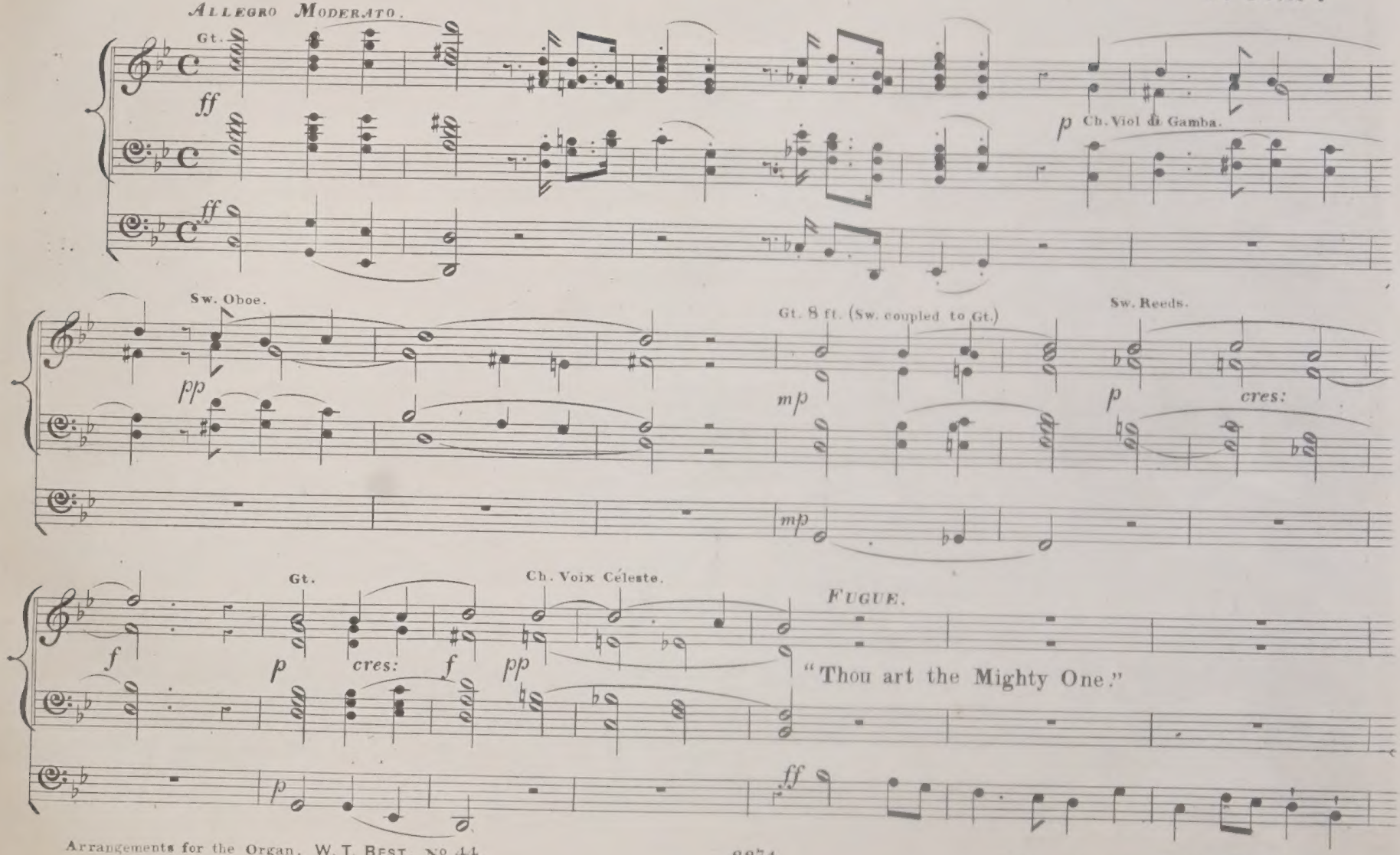
"God, thou art great!"

SPOHR.



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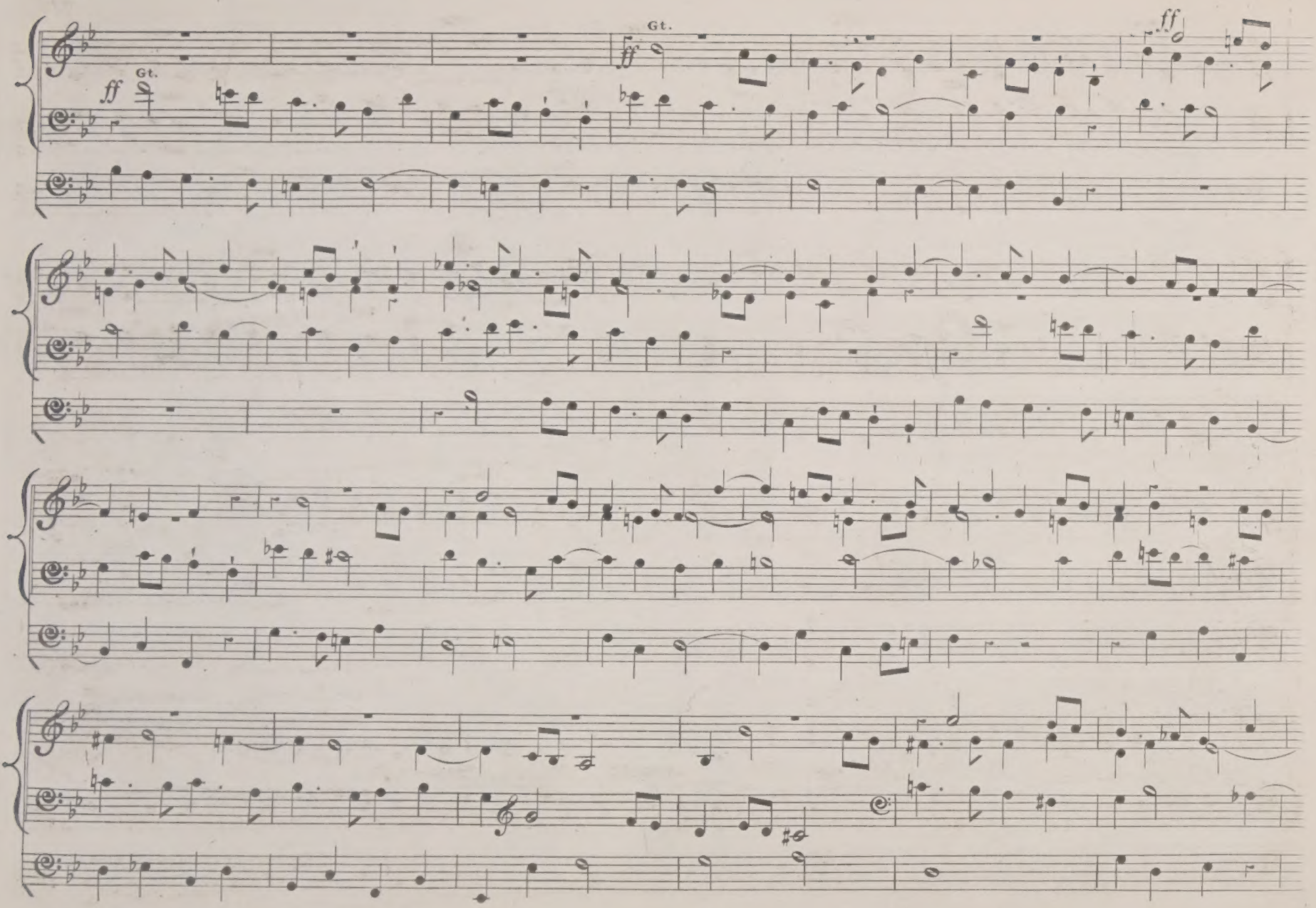
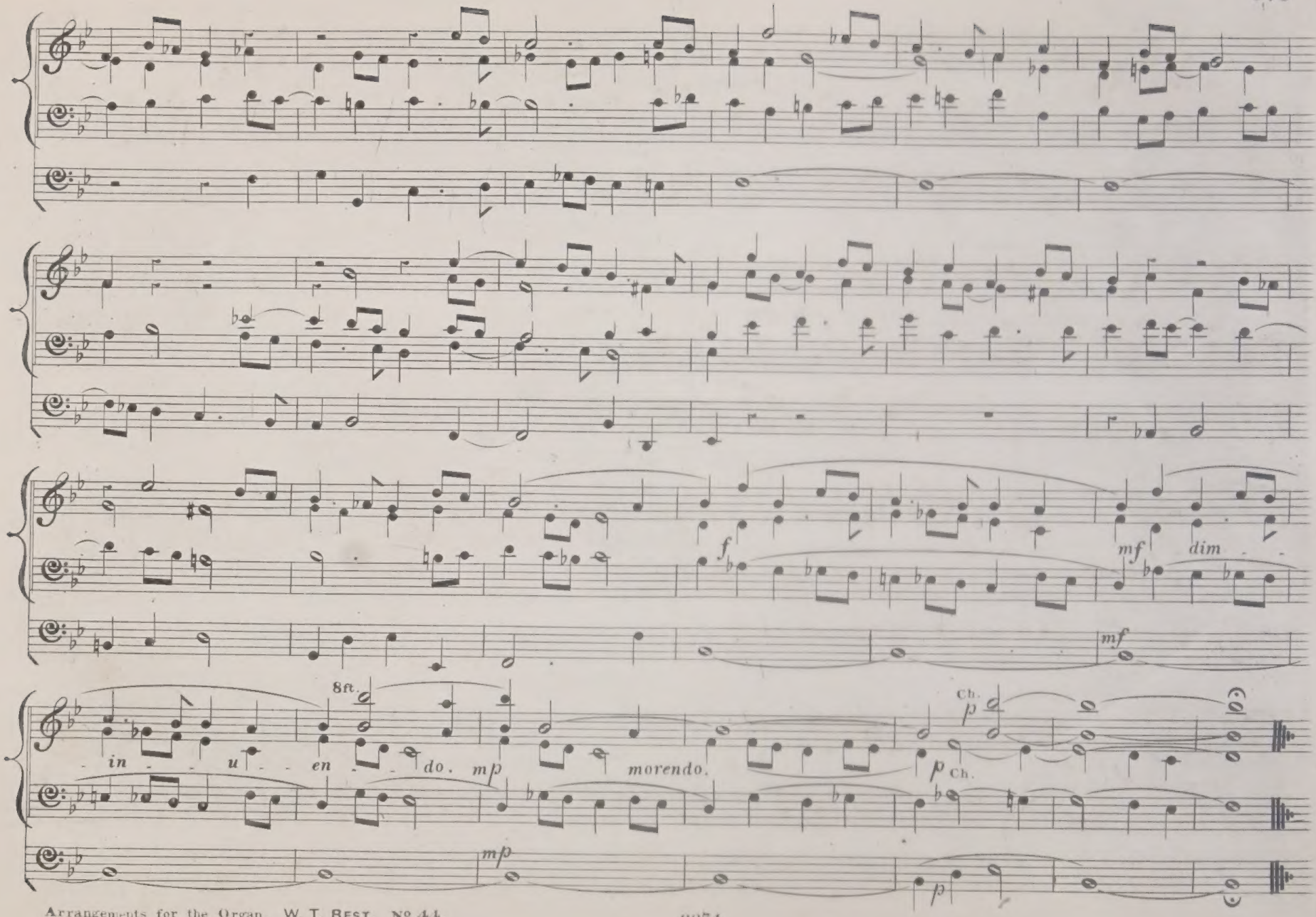
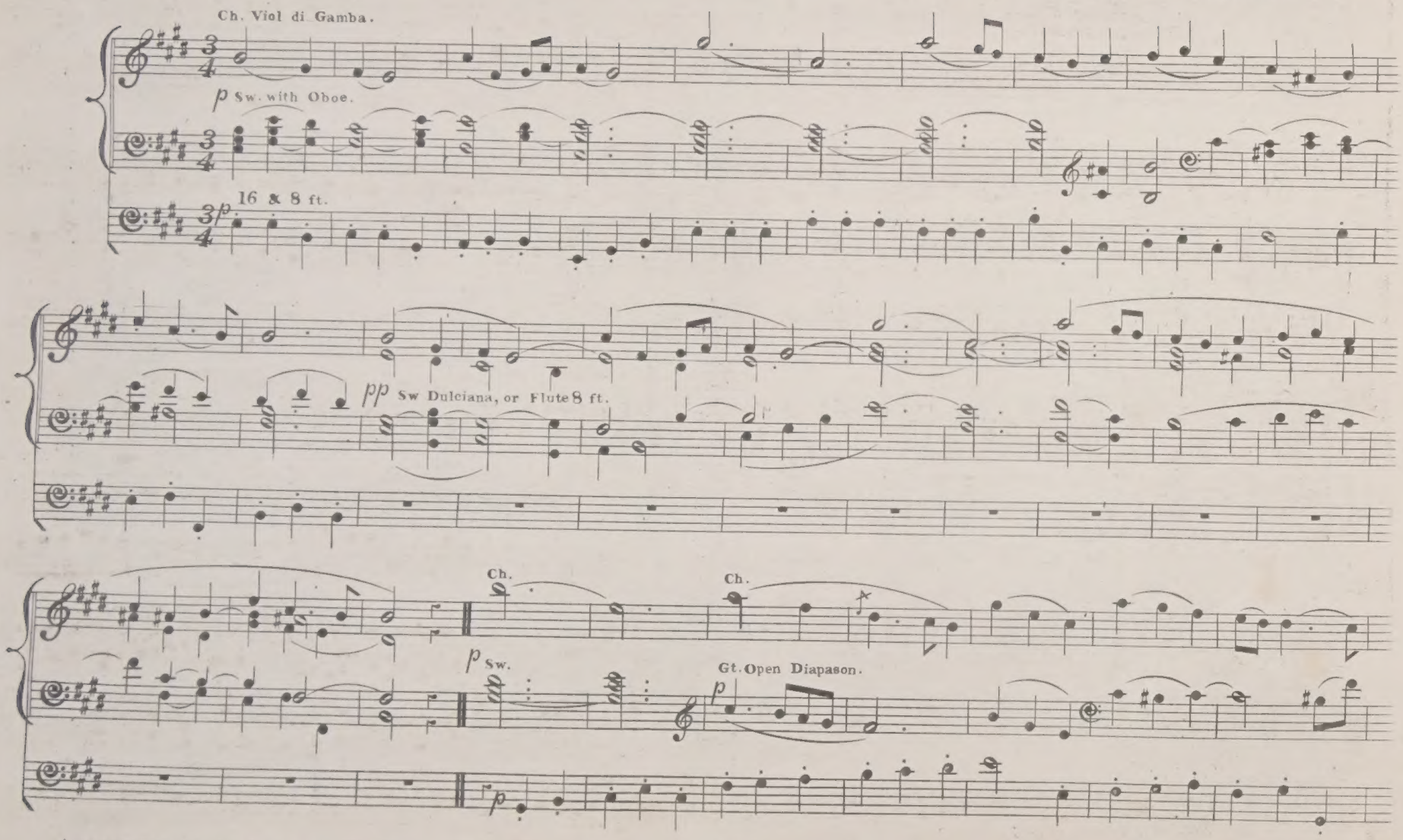

Gt.
ff
Gt.
ff
ff

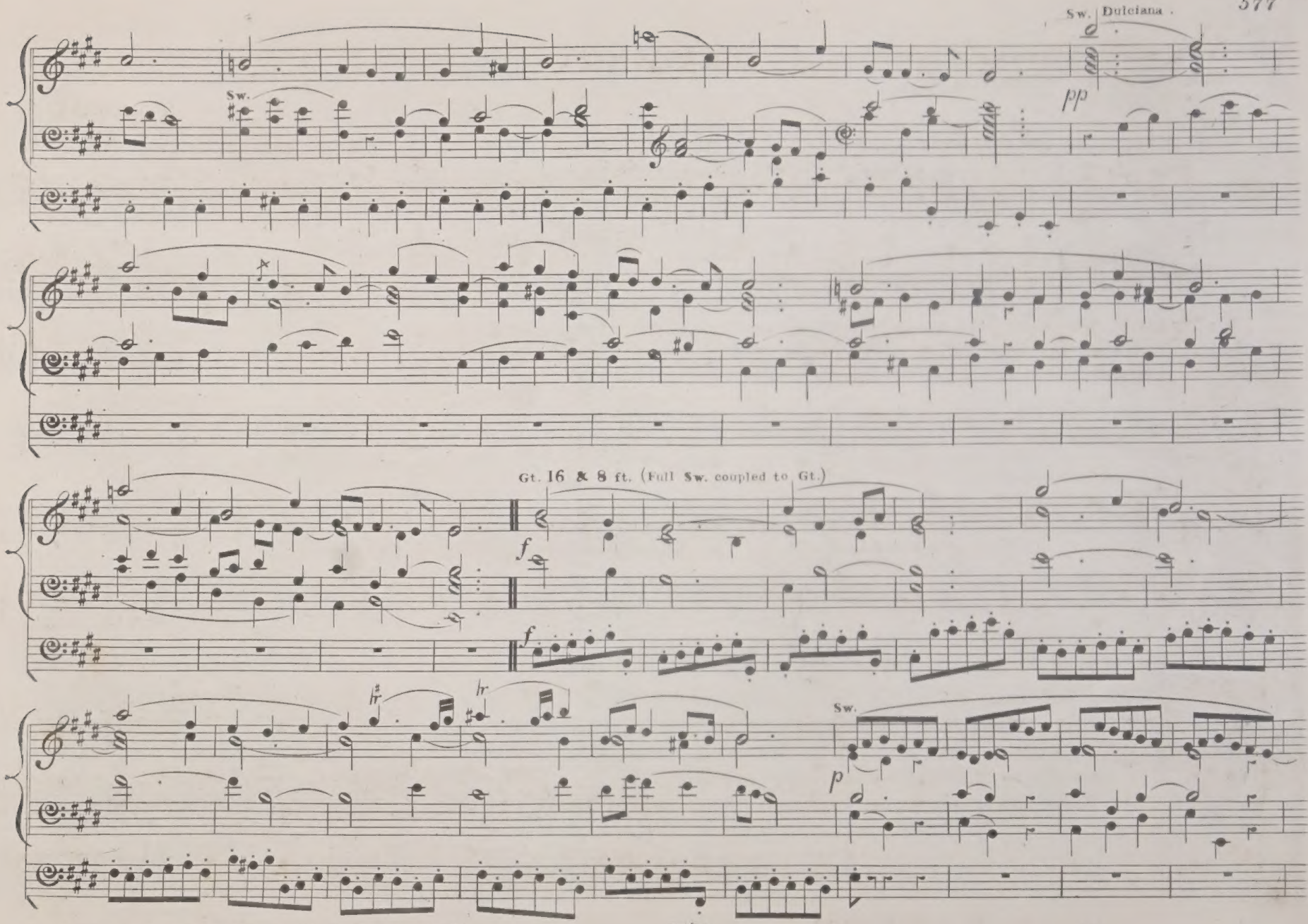

f
mf
dim
mf
8ft.
in - - u - en - - do.
mp
morendo.
Ch.
p
Ch.
mp
p

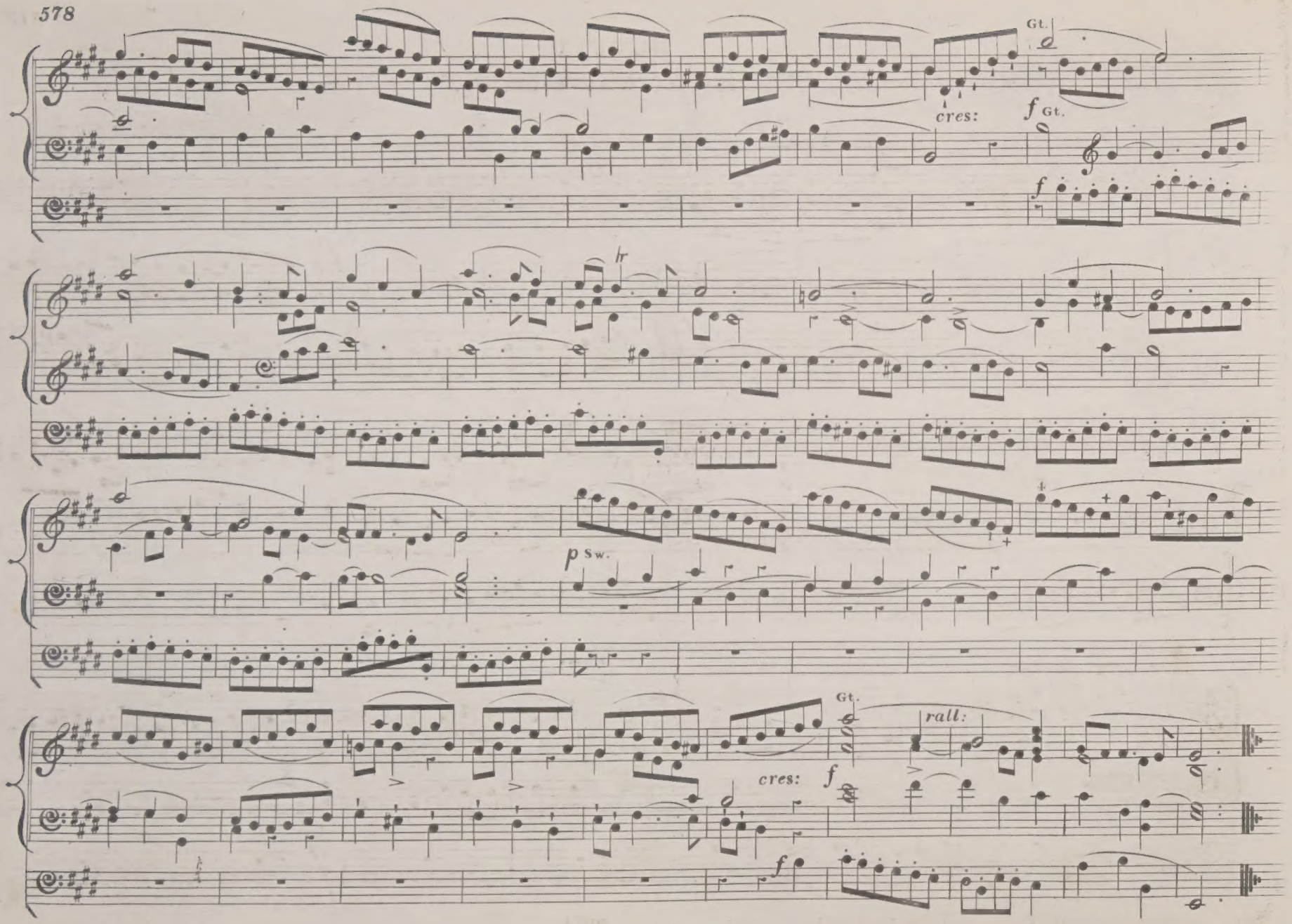
FROM THE 12th GRAND CONCERTO
FOR STRINGED INSTRUMENTS.—

Larghetto.

HANDEL.



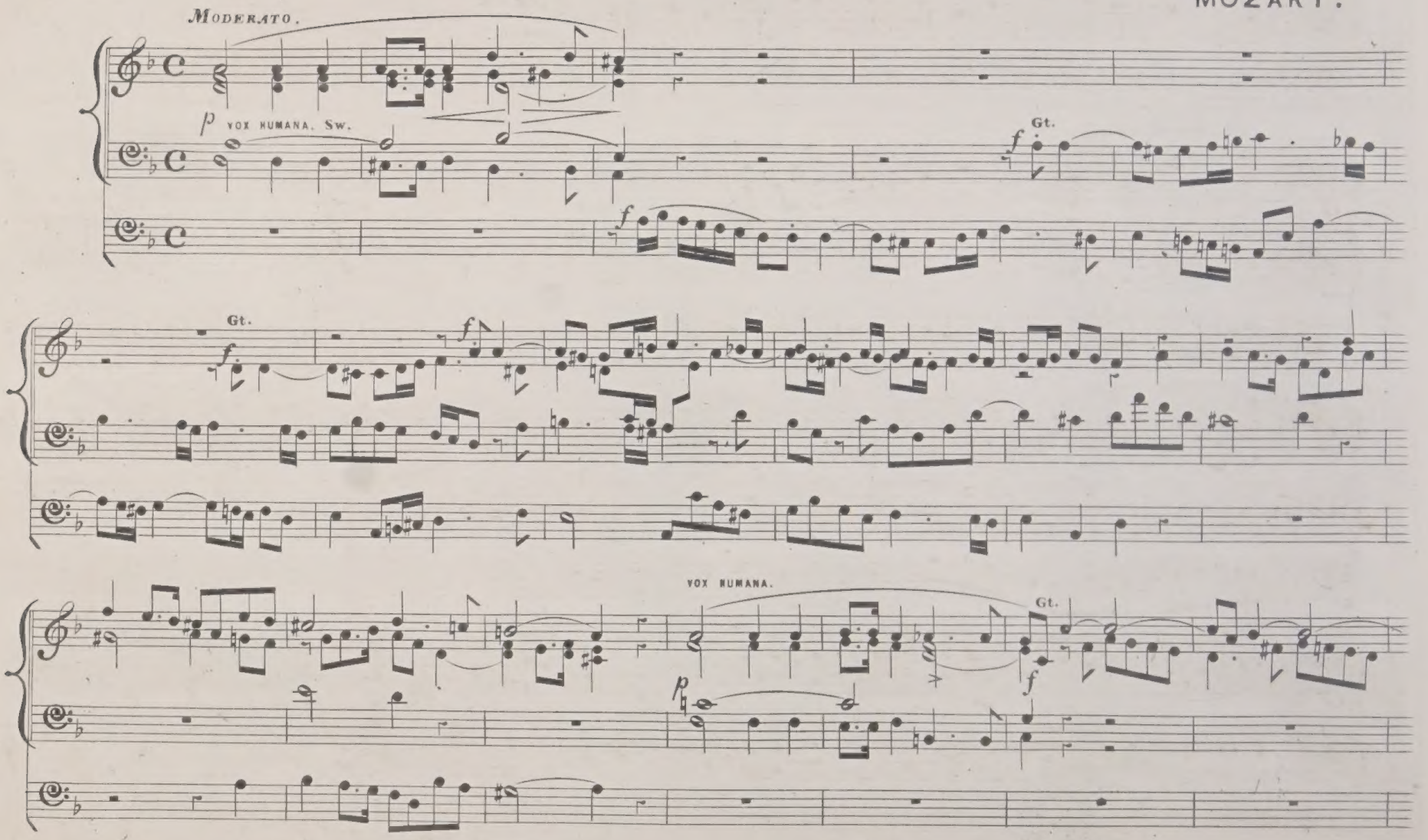

Sw. Dulciana.
pp
Sw.
Gt. 16 & 8 ft. (Full Sw. coupled to Gt.)
f
f
hr
hr
Sw.
p

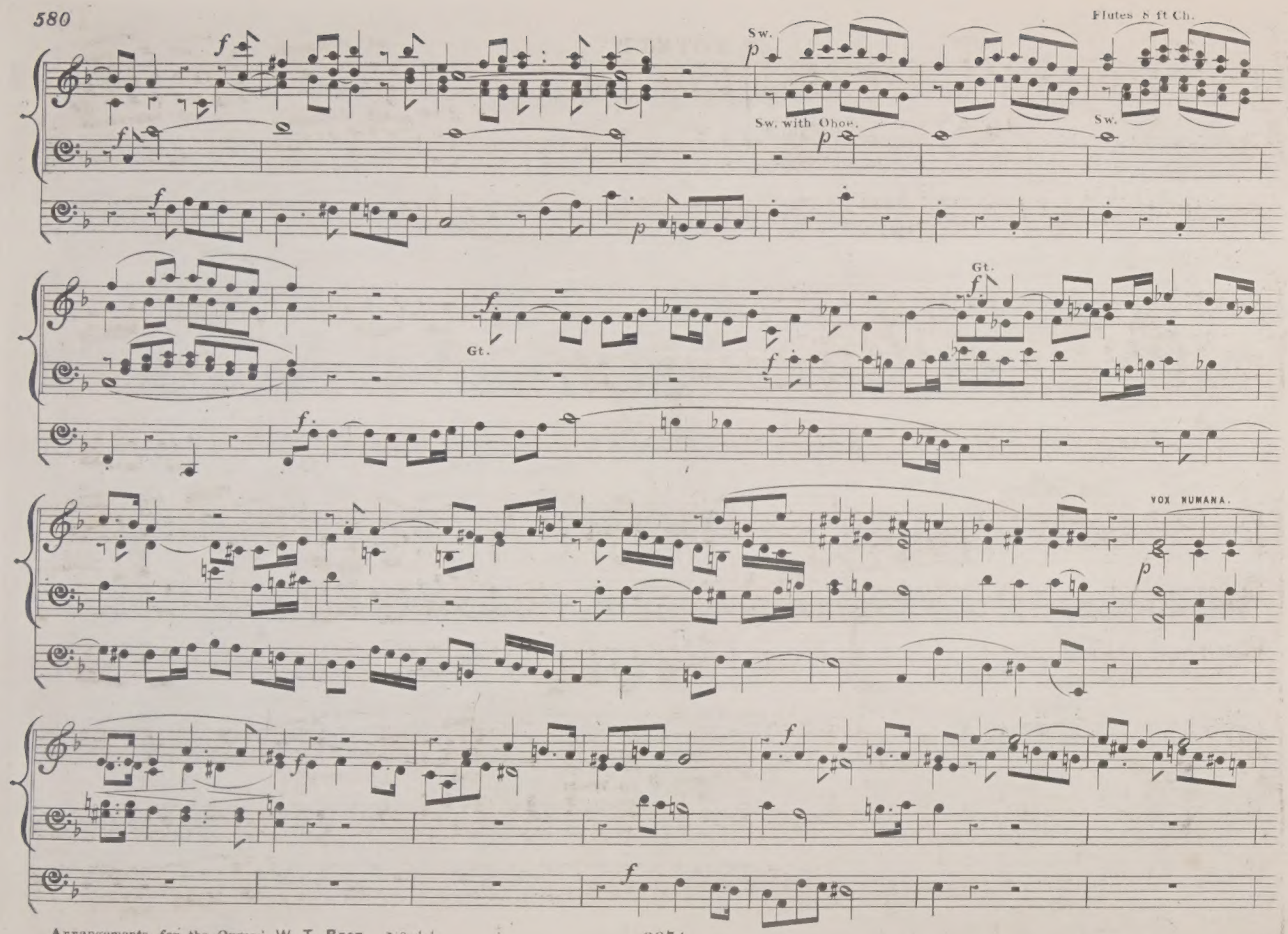

Gt.
cres:
f Gt.
f
hr
p Sw.
Gt.
rall:
cres:
f
f

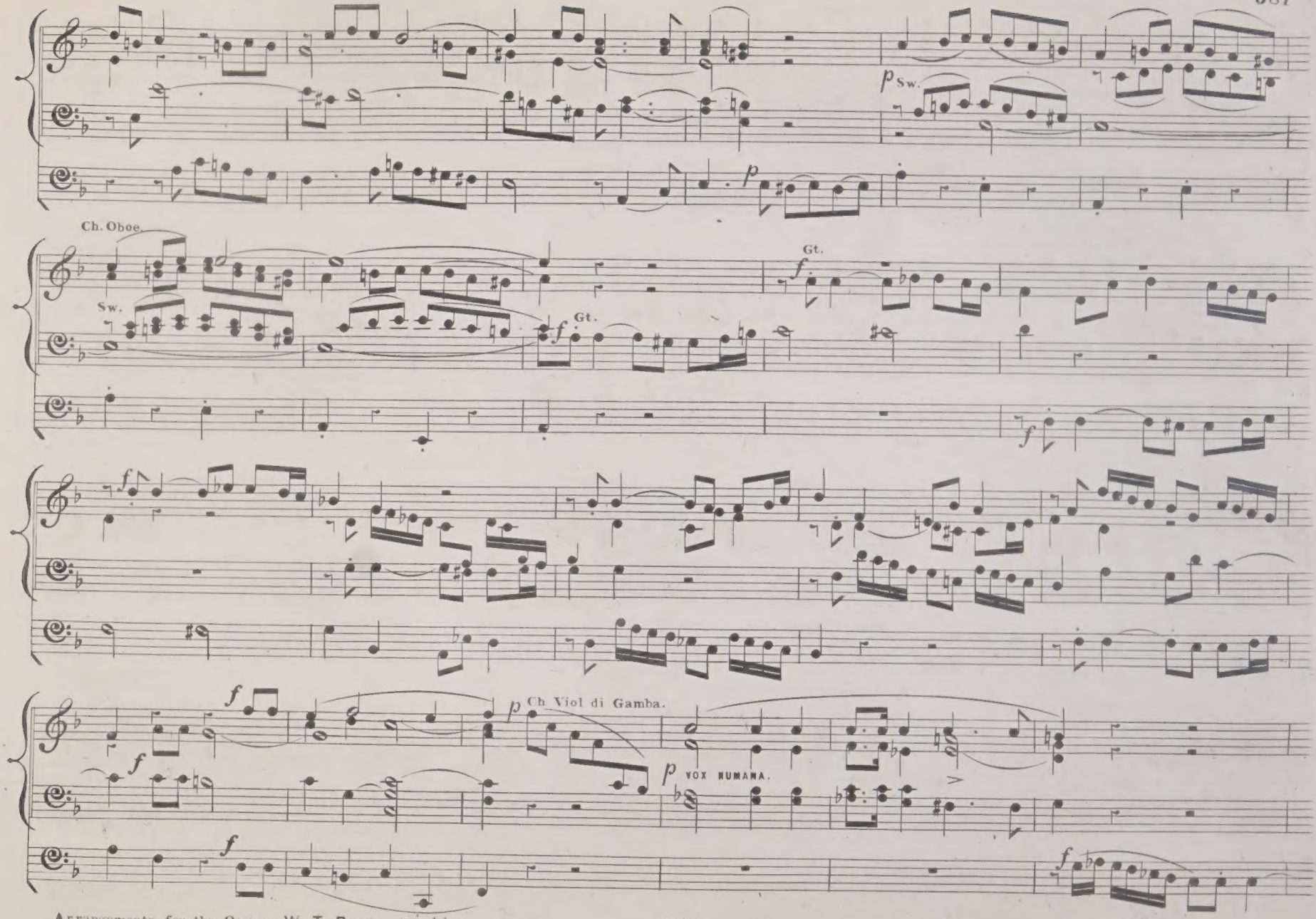
MOTETT

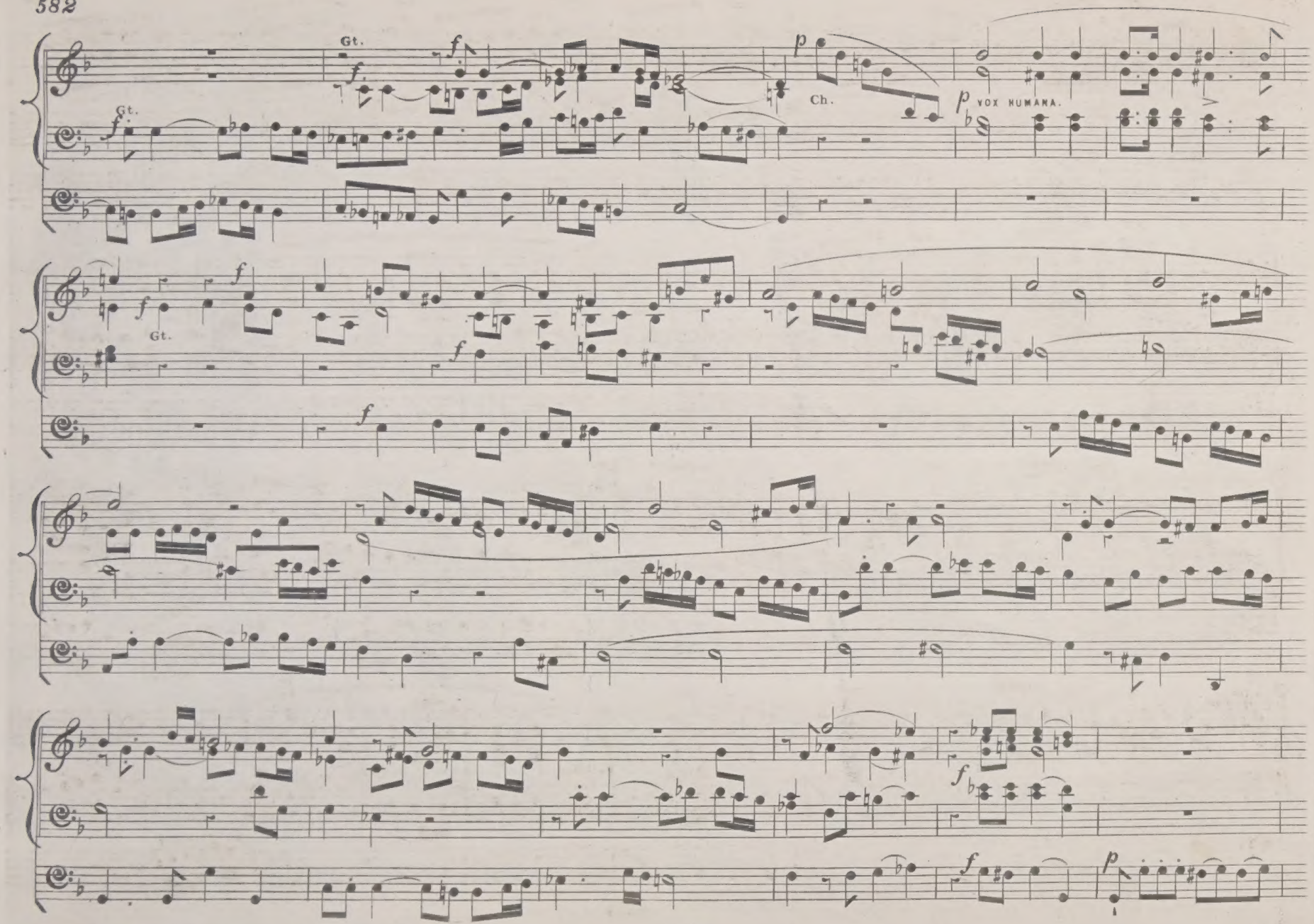
"Misericordias Domini."

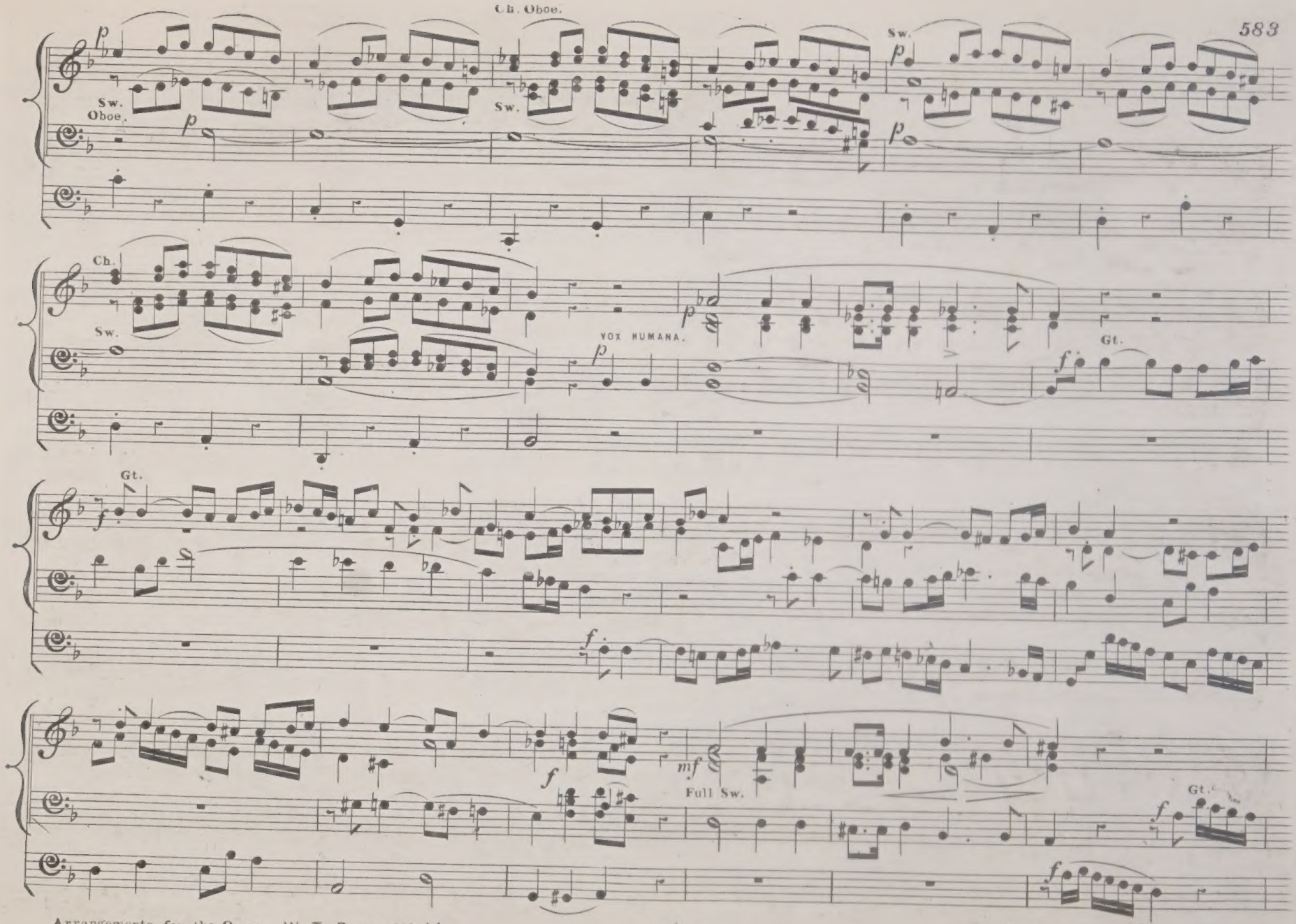
MOZART.



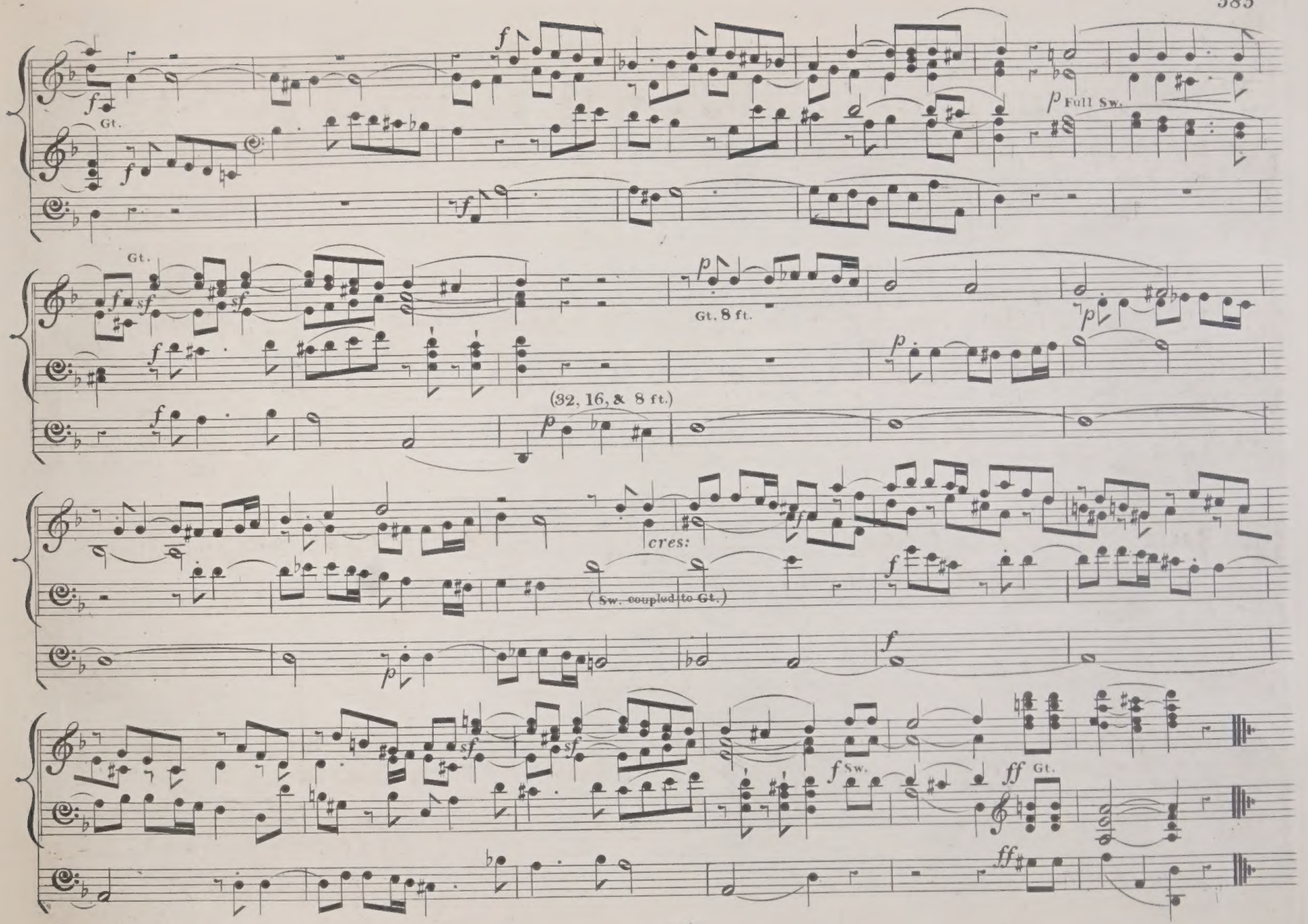

Flutes 8 ft Ch.
Sw.
Sw. with Oboe.
Sw.
Gt.
Gt.
VOX HUMANA.


p Sw.
p
Ch. Oboe.
Sw.
Gt.
f
Gt.
f
f
f
f
p Ch. Viol di Gamba.
f
p VOX HUMANA.
f
f


Gt.
Gt.
Ch.
VOX HUMANA.
Gt.


Ch. Oboe.
Sw. Oboe.
Sw.
Sw.
Ch.
Sw.
VOX HUMANA.
Gt.
Gt.
Full Sw.
Gt.

Gt.
f
Oboe Sw.
p
Ch. Oboe.
Sw.
p


f
Gt.
f
f
p Full Sw.
Gt.
f sf sf
Gt. 8 ft.
p
p
f
(32, 16, & 8 ft.)
p
cres:
(Sw. coupled to Gt.)
f
p
f
sf sf
f Sw.
ff Gt.
ff

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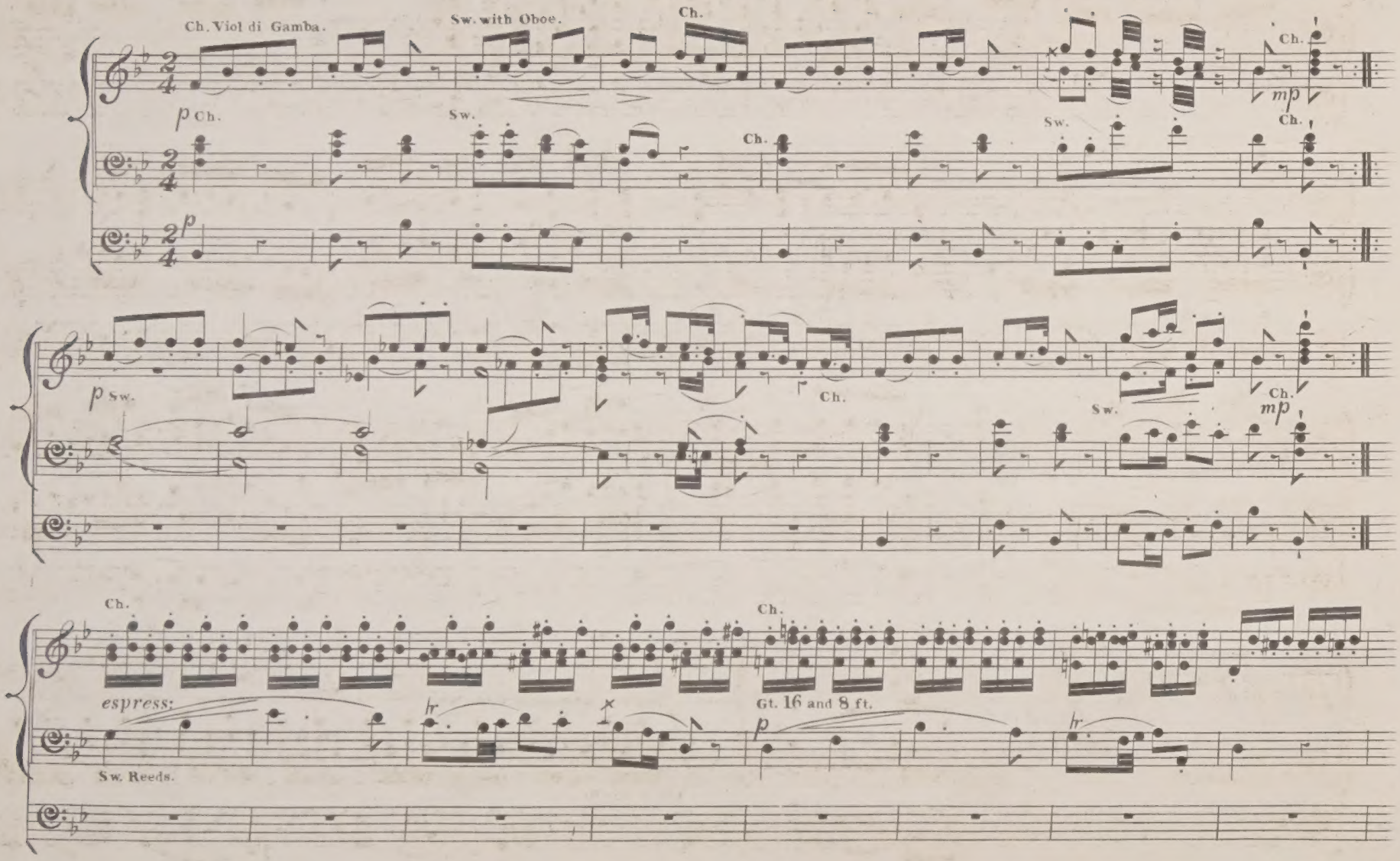
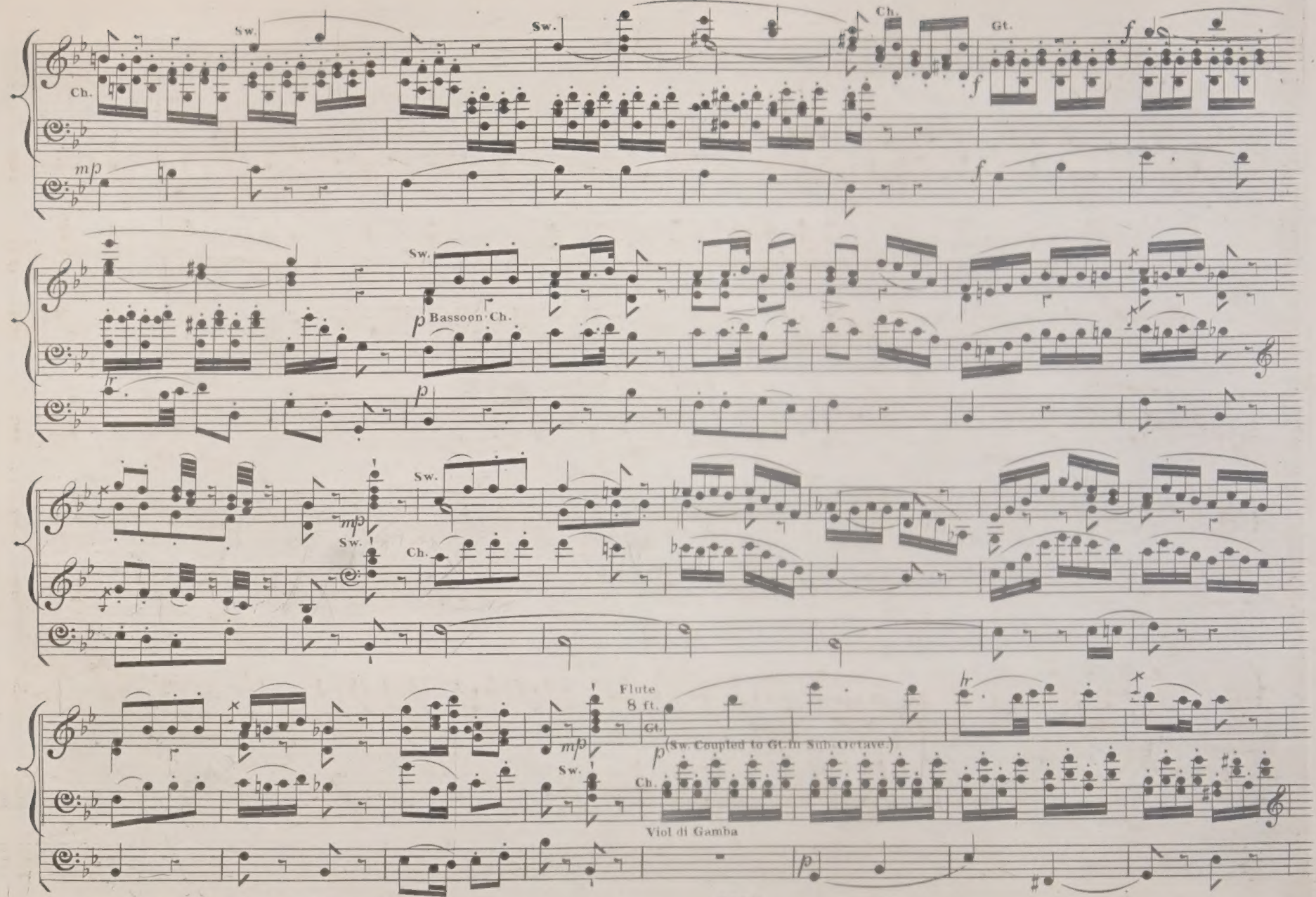
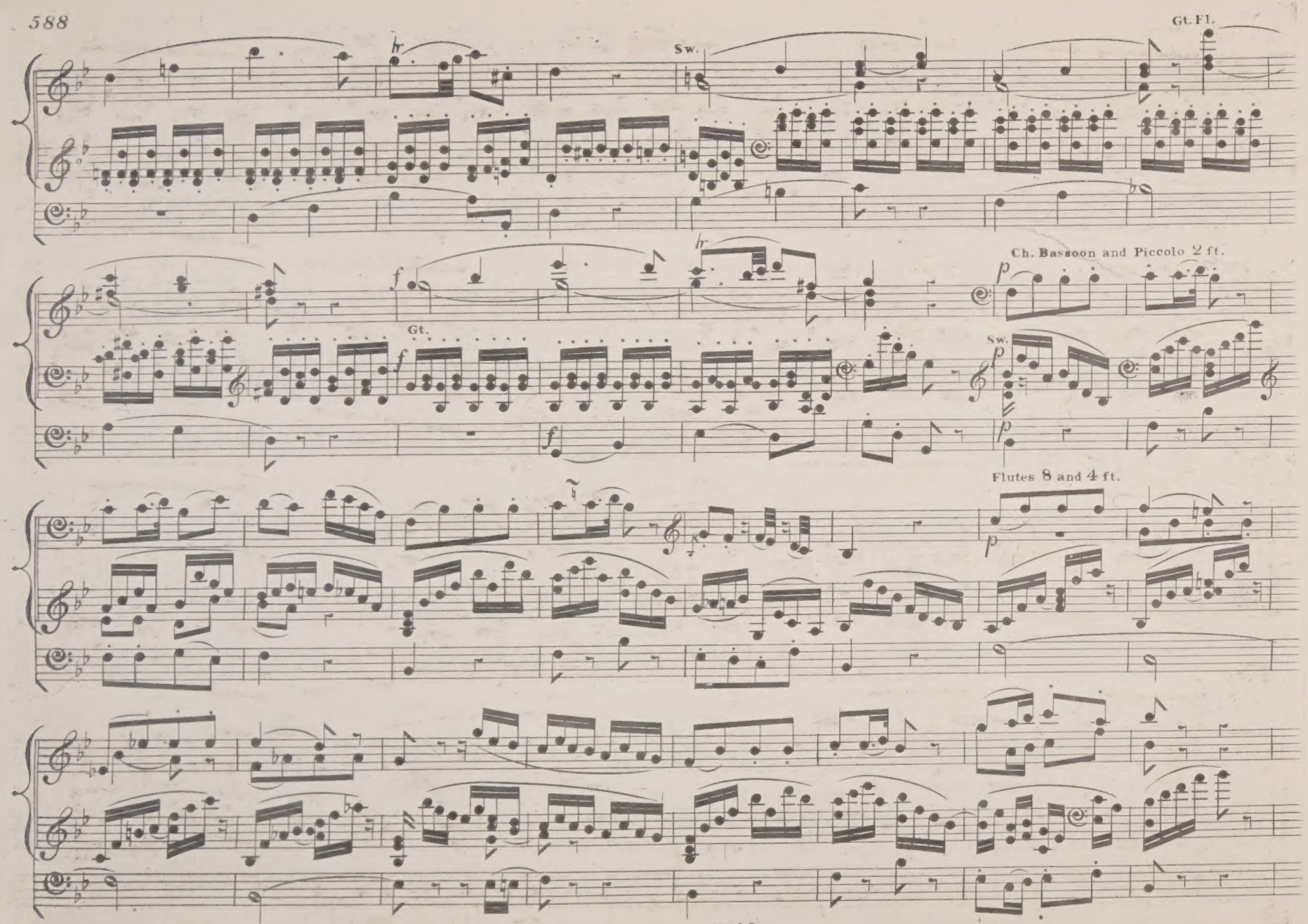
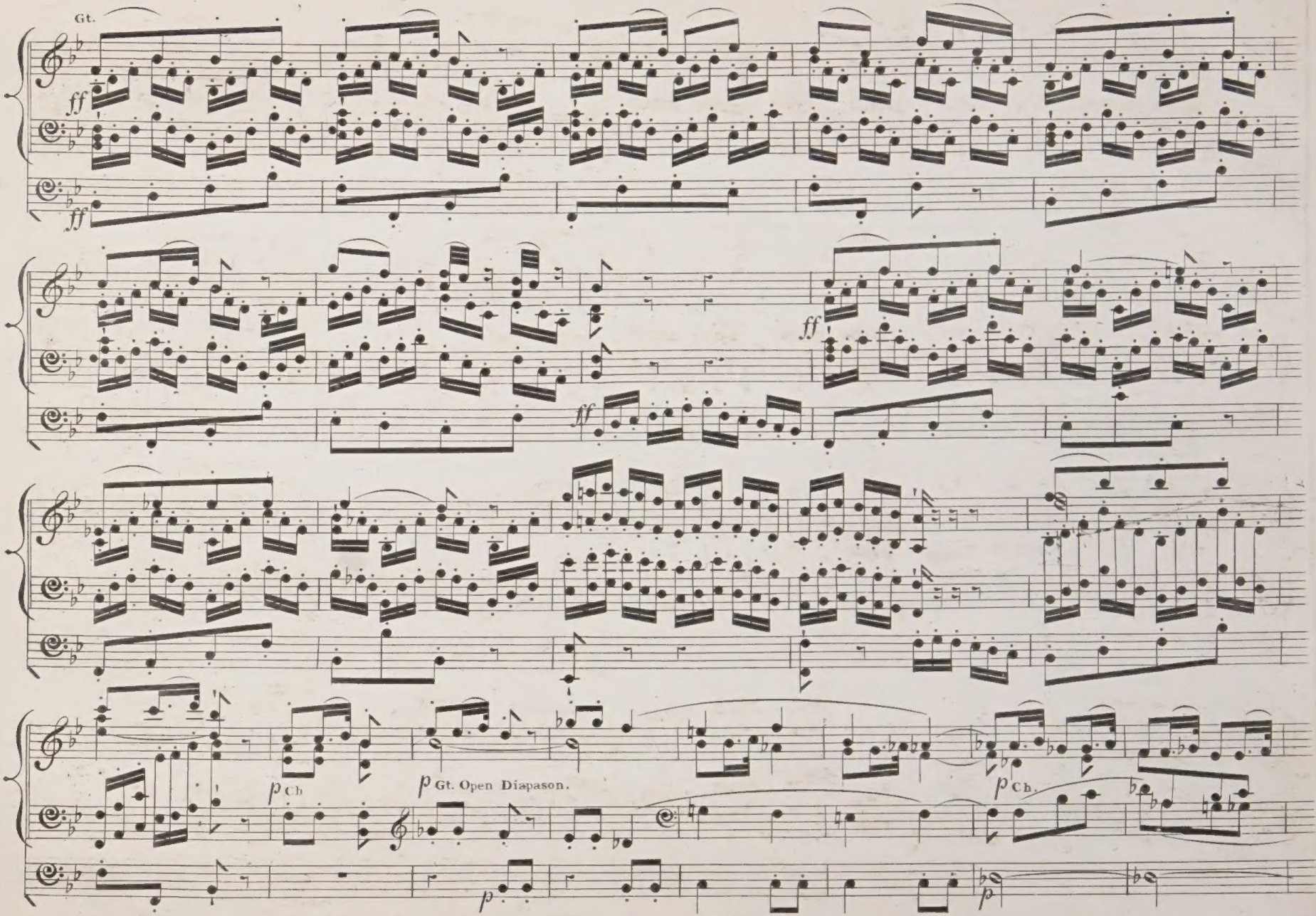
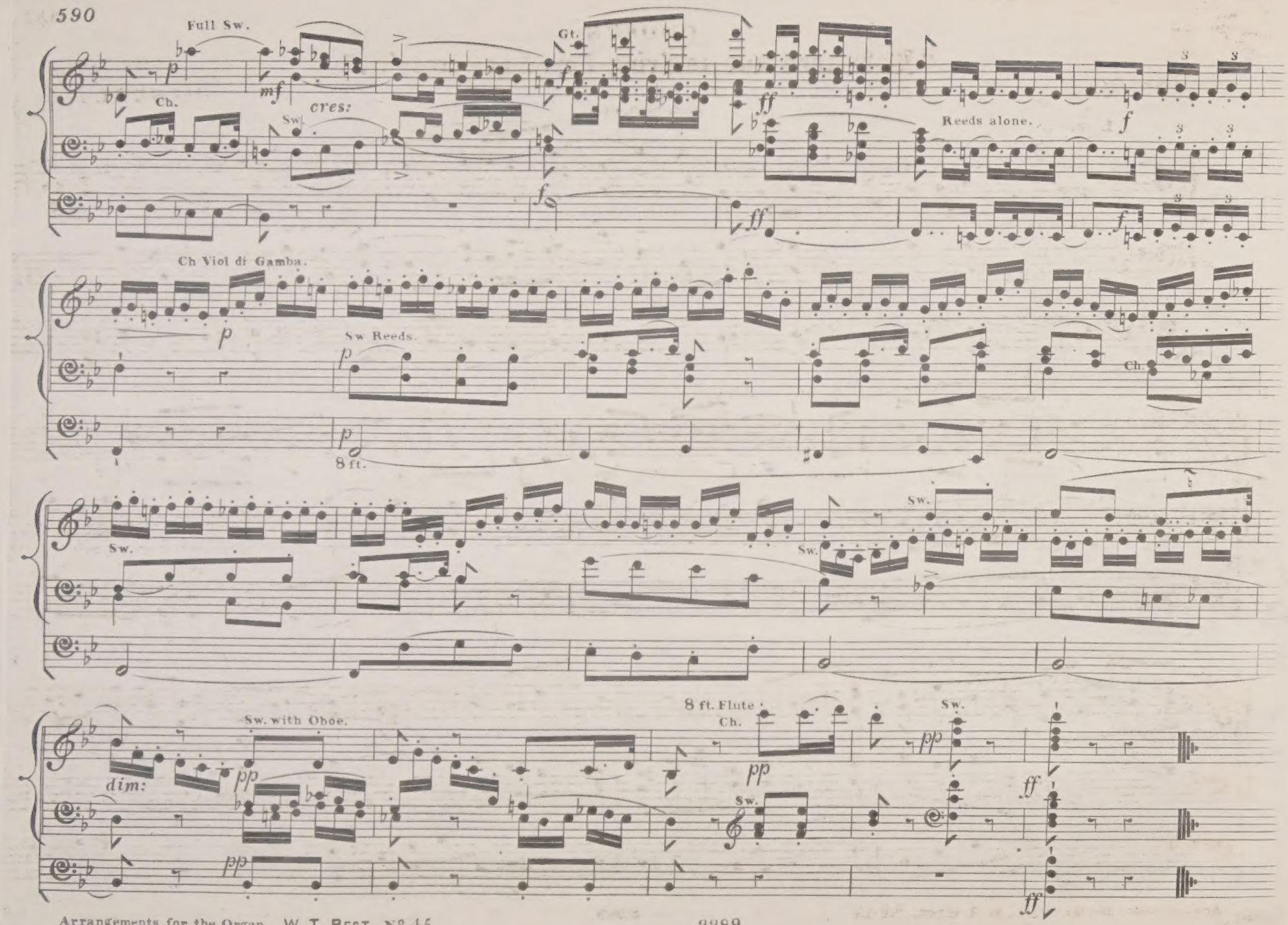



Sw.
Ch.
Gt.
mp
f
Bassoon
p
Flute
8 ft.
(Sw. Coupled to Gt. in Sub Octave.)
Viol di Gamba


Gt. Fl.
Sw.
Ch. Bassoon and Piccolo 2 ft.
Gt.
Sw.
Flutes 8 and 4 ft.

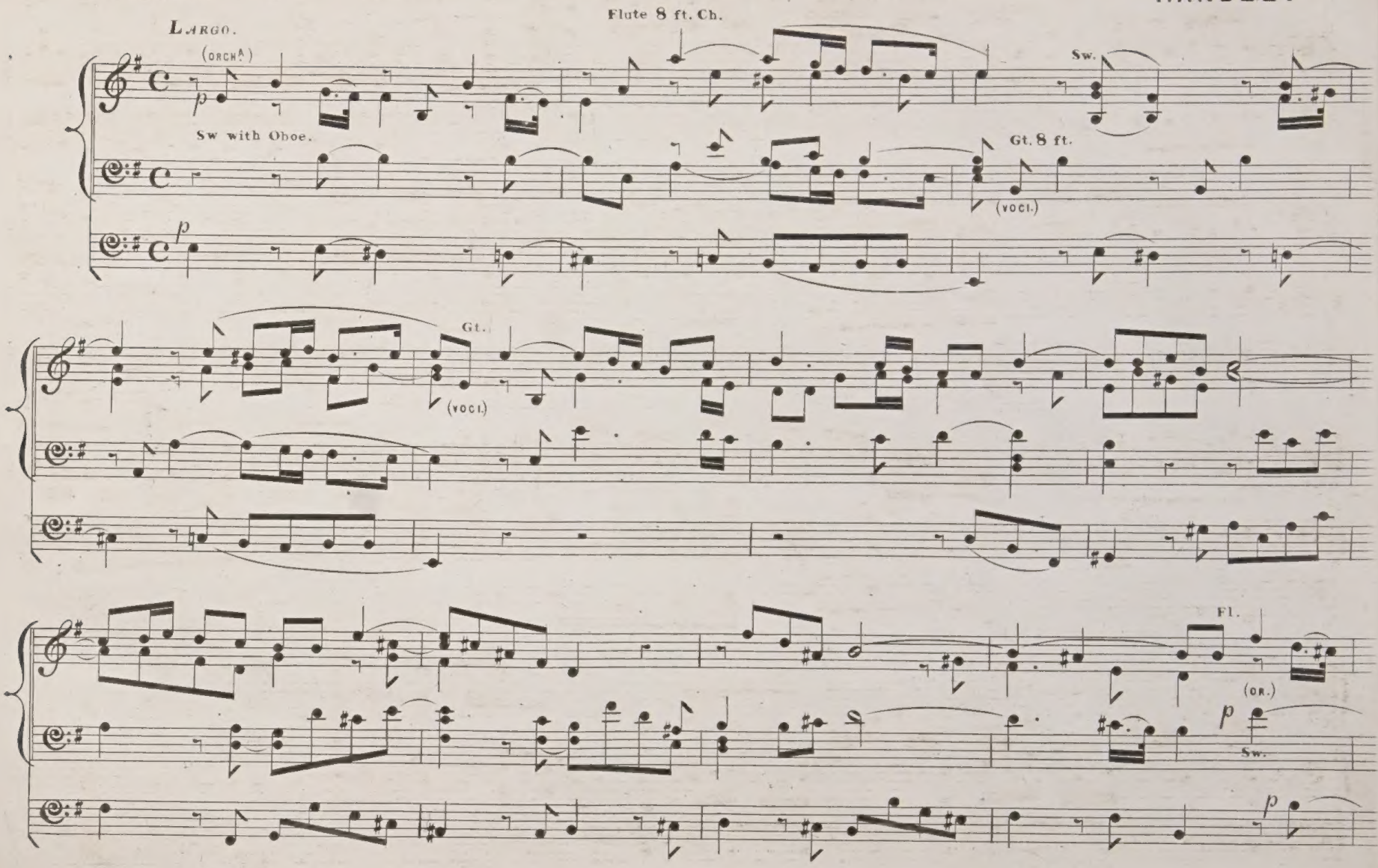

Gt.
ff
ff
ff
ff
p Ch
p Gt. Open Diapason.
p Ch.
p
p

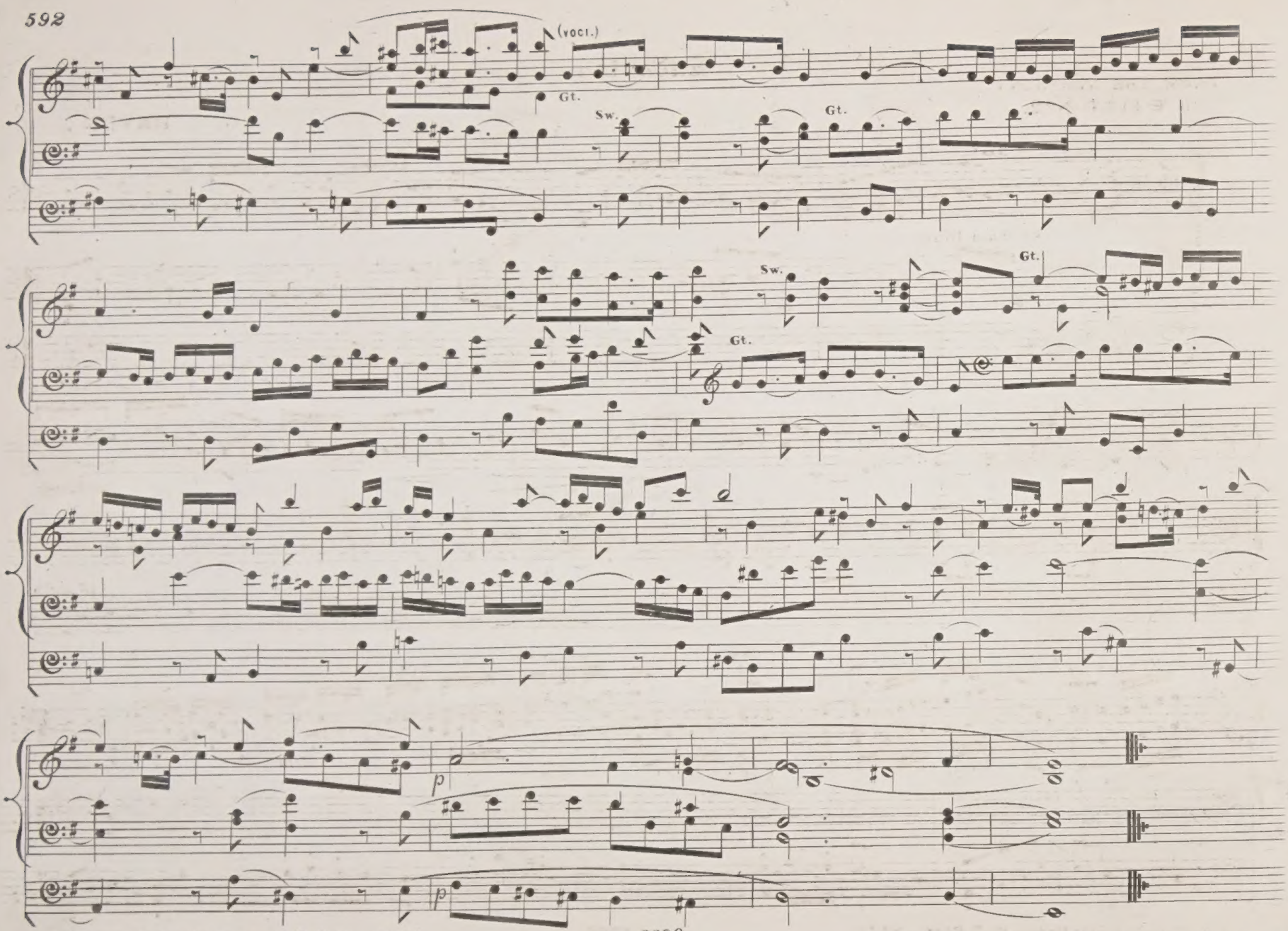

Full Sw.
Ch.
Swl.
cres:
Gt.
Reeds alone.
Ch Viol di Gamba.
Sw Reeds.
8 ft.
Ch.
Sw.
Sw.
Sw.
Sw. with Oboe.
dim:
8 ft. Flute
Ch.
Sw.
Sw.

CHORUS.

"How soon our tow'ring hopes are cross'd."

JOSHUA. HANDEL.

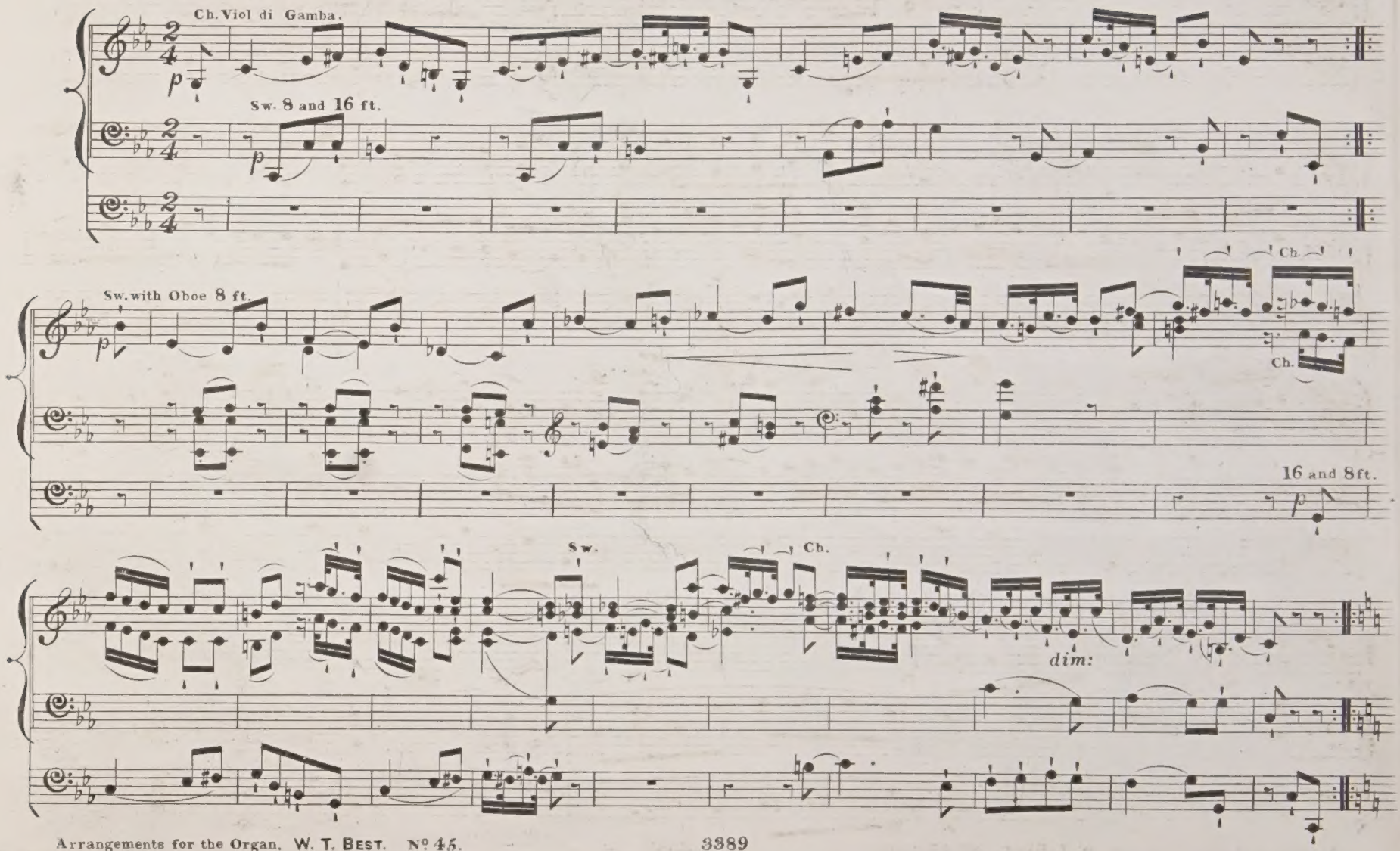


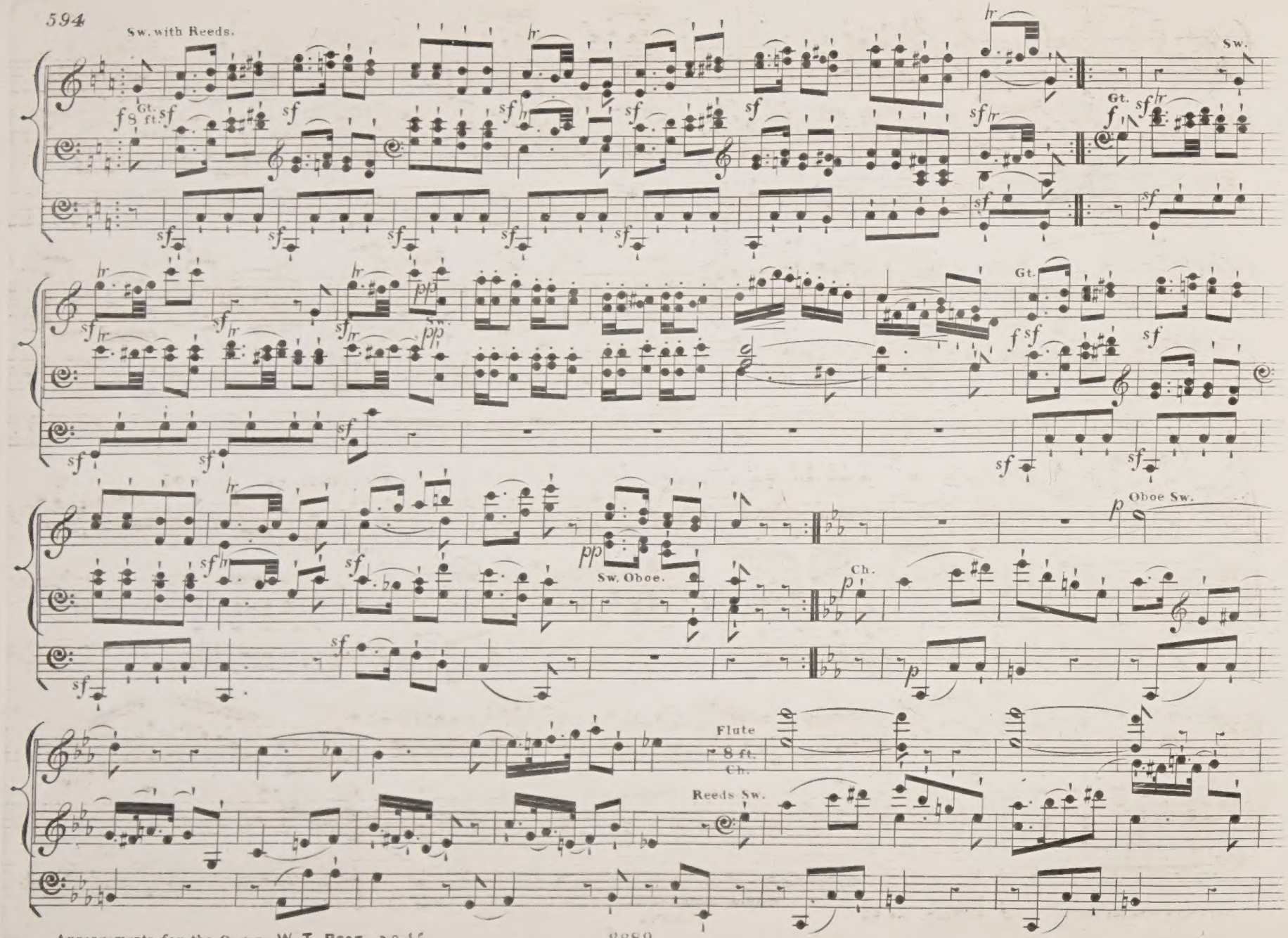

(voci.)
Gt.
Sw.
Gt.
Sw.
Gt.
Gt.
p
p

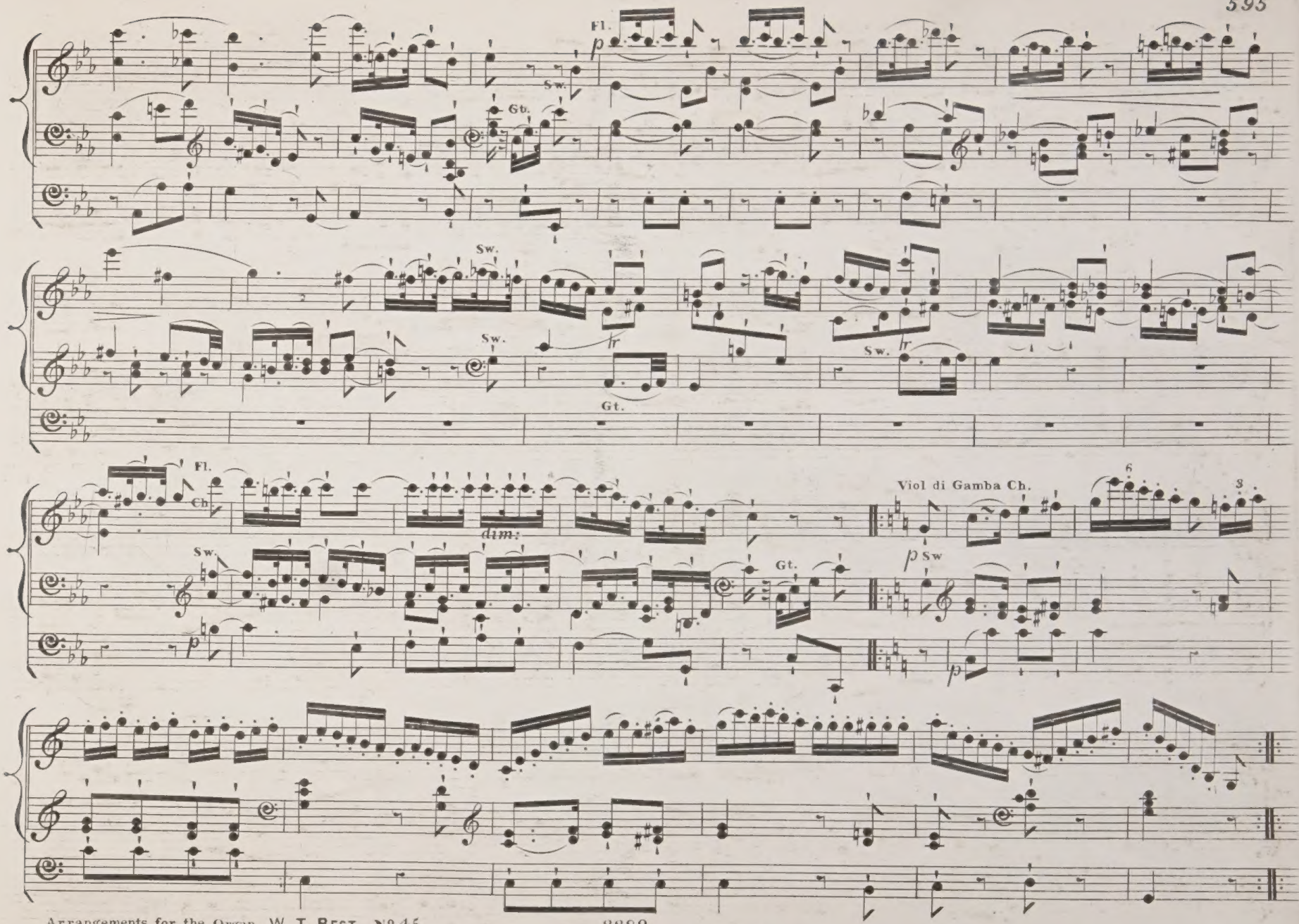
Andante.

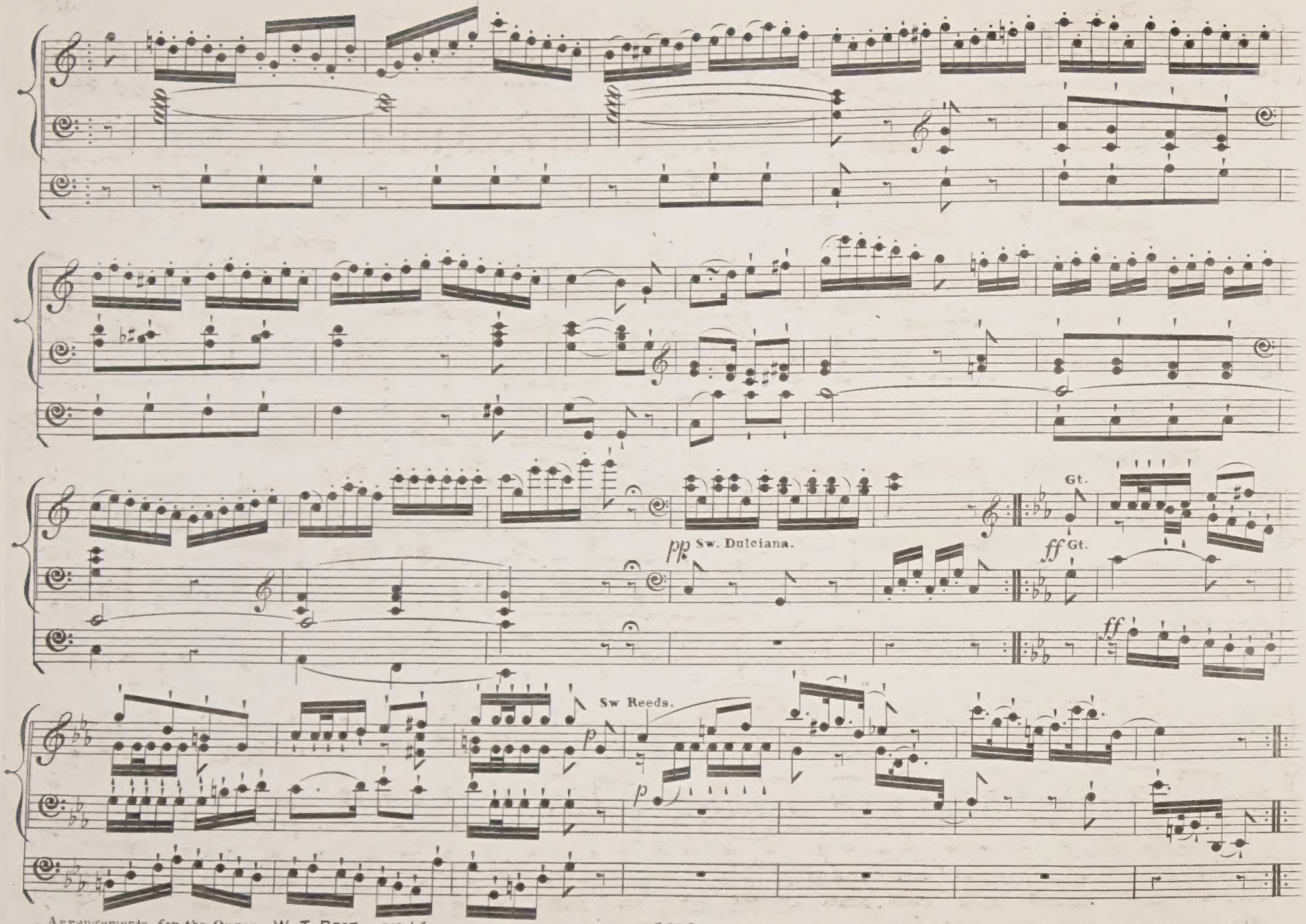
FROM THE SYMPHONY
IN E FLAT Nº2.

HAYDN.

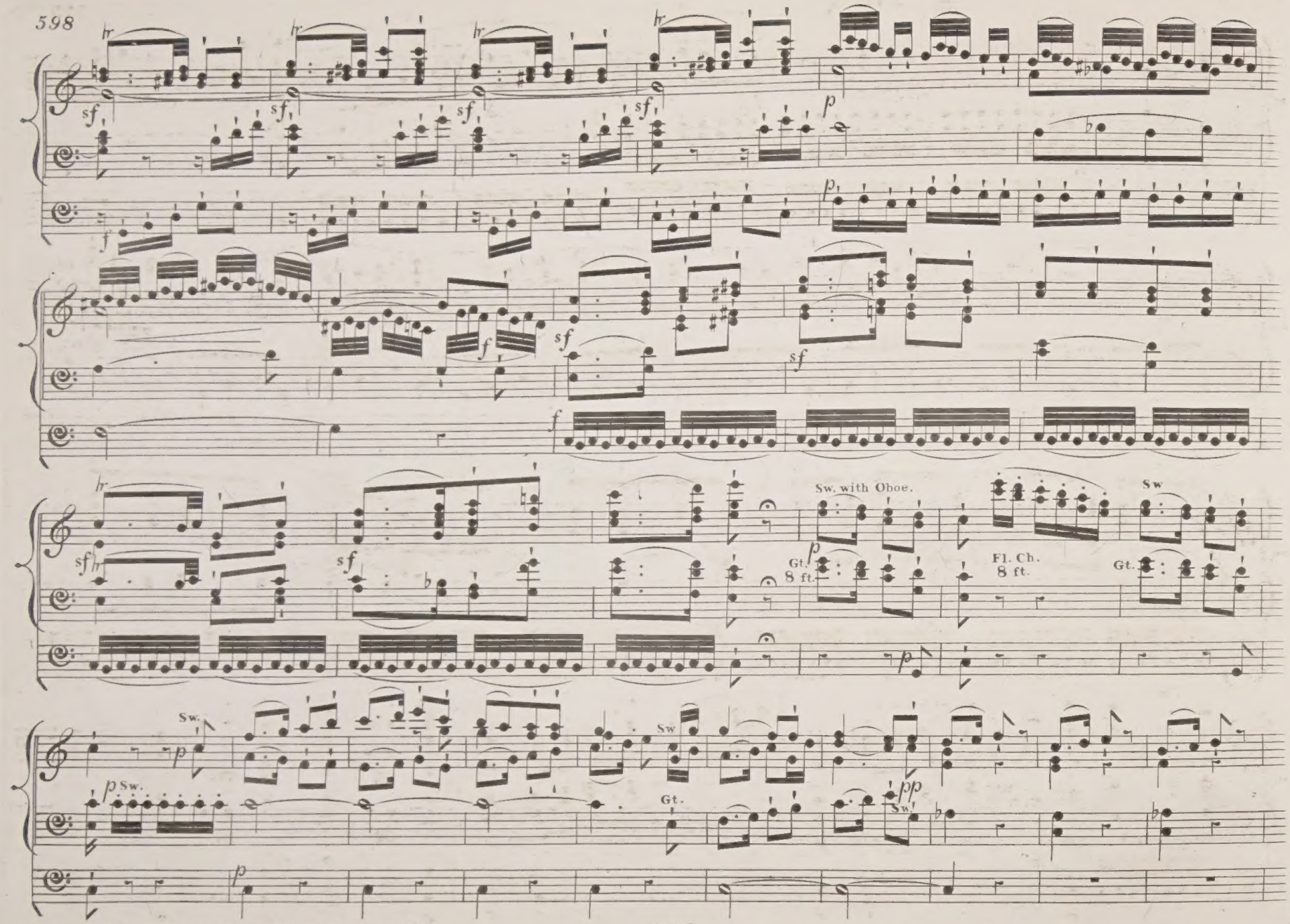


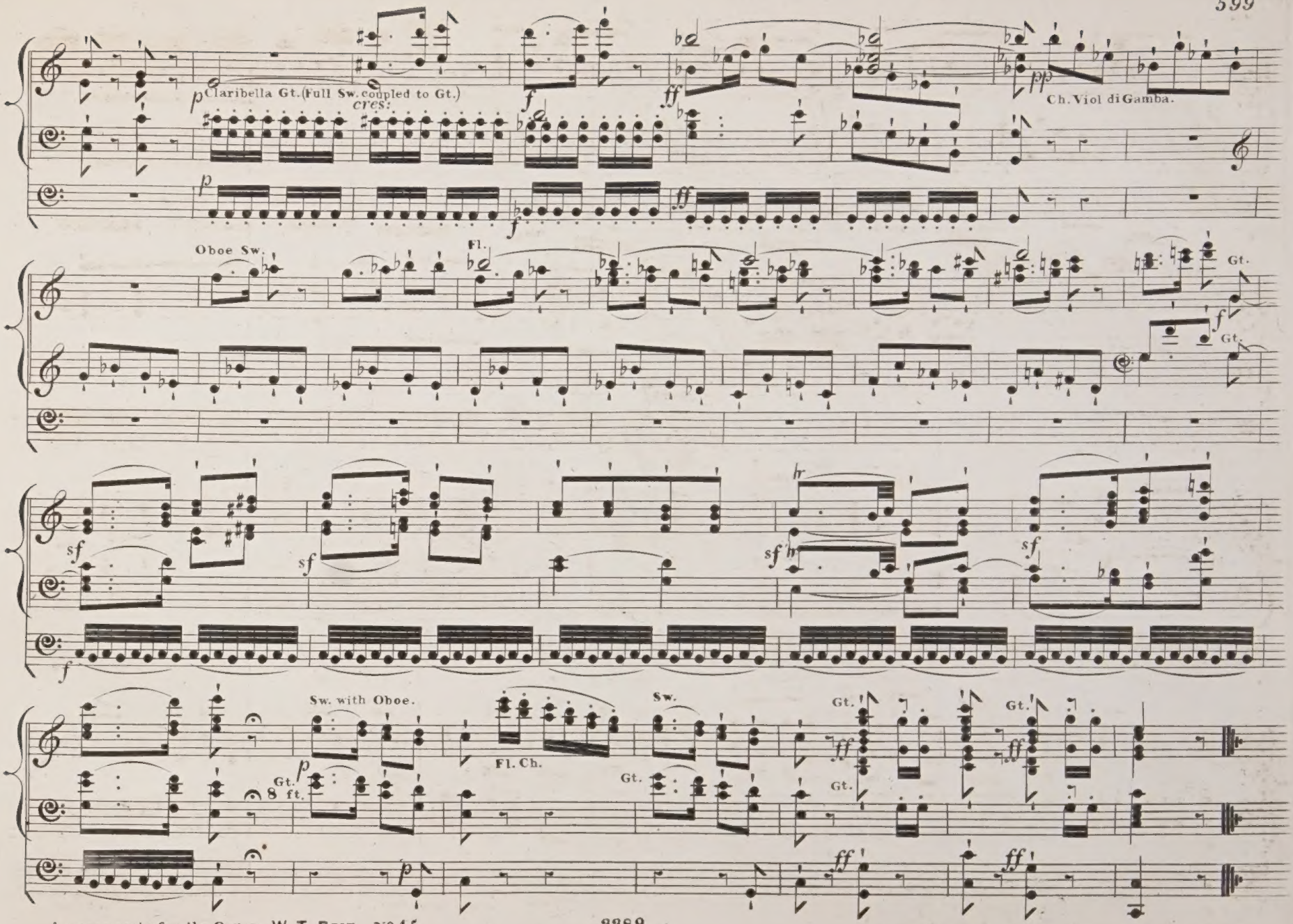

Sw. with Reeds.
Gt. 8 ft.
Sw.
Gt.
Oboe Sw.
Sw. Oboe.
Ch.
Flute 8 ft. Ch.
Reeds Sw.


Fl.
p
Sw.
Gb.
Sw.
Sw.
fr
Sw.
fr
Gt.
Fl.
Ch.
dim.
Sw.
p
Gt.
Viol di Gamba Ch.
6
3
p Sw
p


Gt.
pp Sw. Dulciana.
ff Gt.
ff
Sw Reeds.
p
p

Gt.
Sw.
Gt.
Sw.
Gt.
Gt.
Sw.
8 & Flutes
2 ft. Ch.
Gt.
Gt.
Fag.
8 ft.


hr
sf
p
f
Sw. with Oboe.
Sw
Gt.
8 ft.
Fl. Ch.
8 ft.
Sw.
pp


Claribella Gt. (Full Sw. coupled to Gt.)
cres:
Ch. Viol di Gamba.
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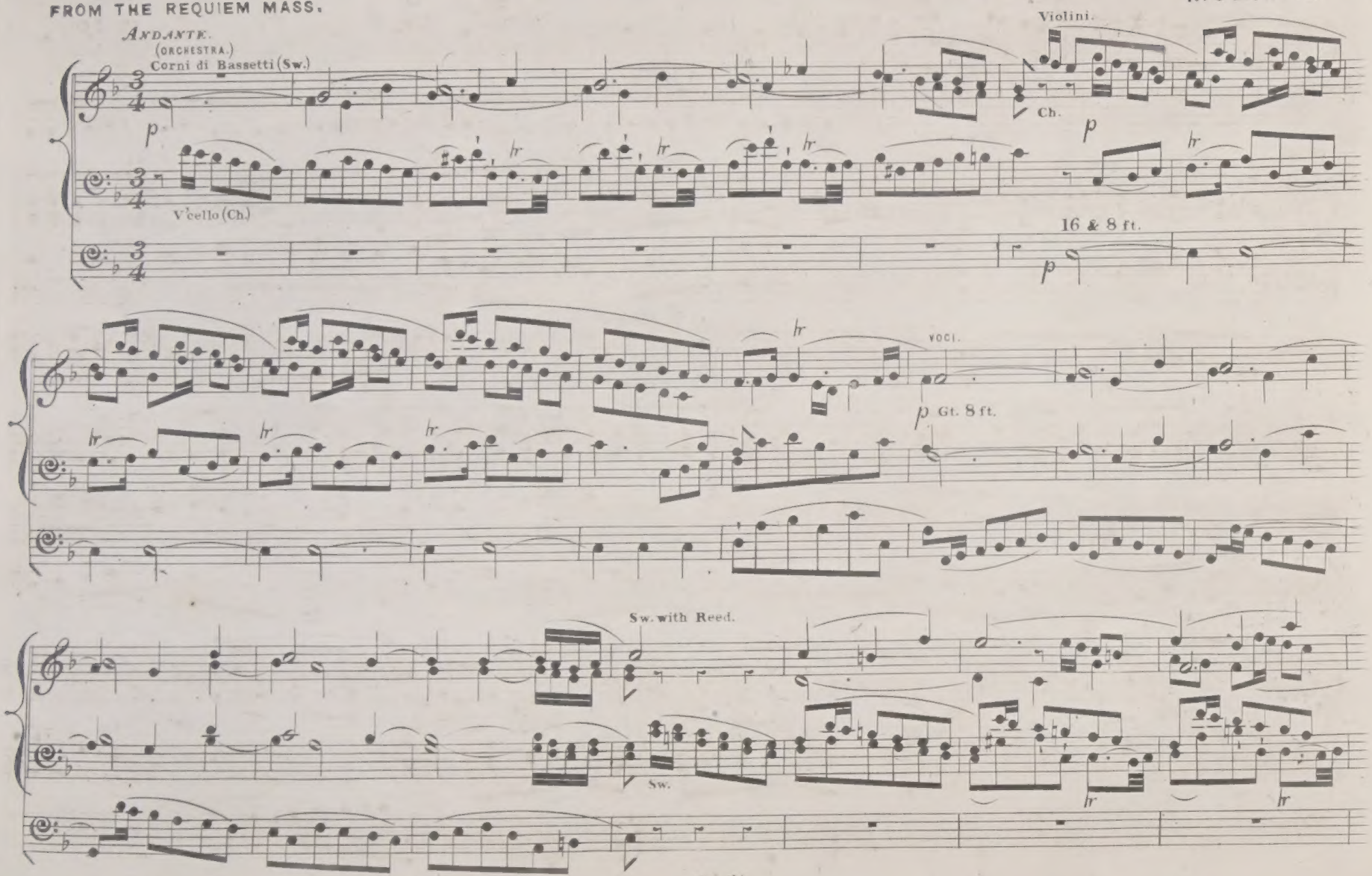

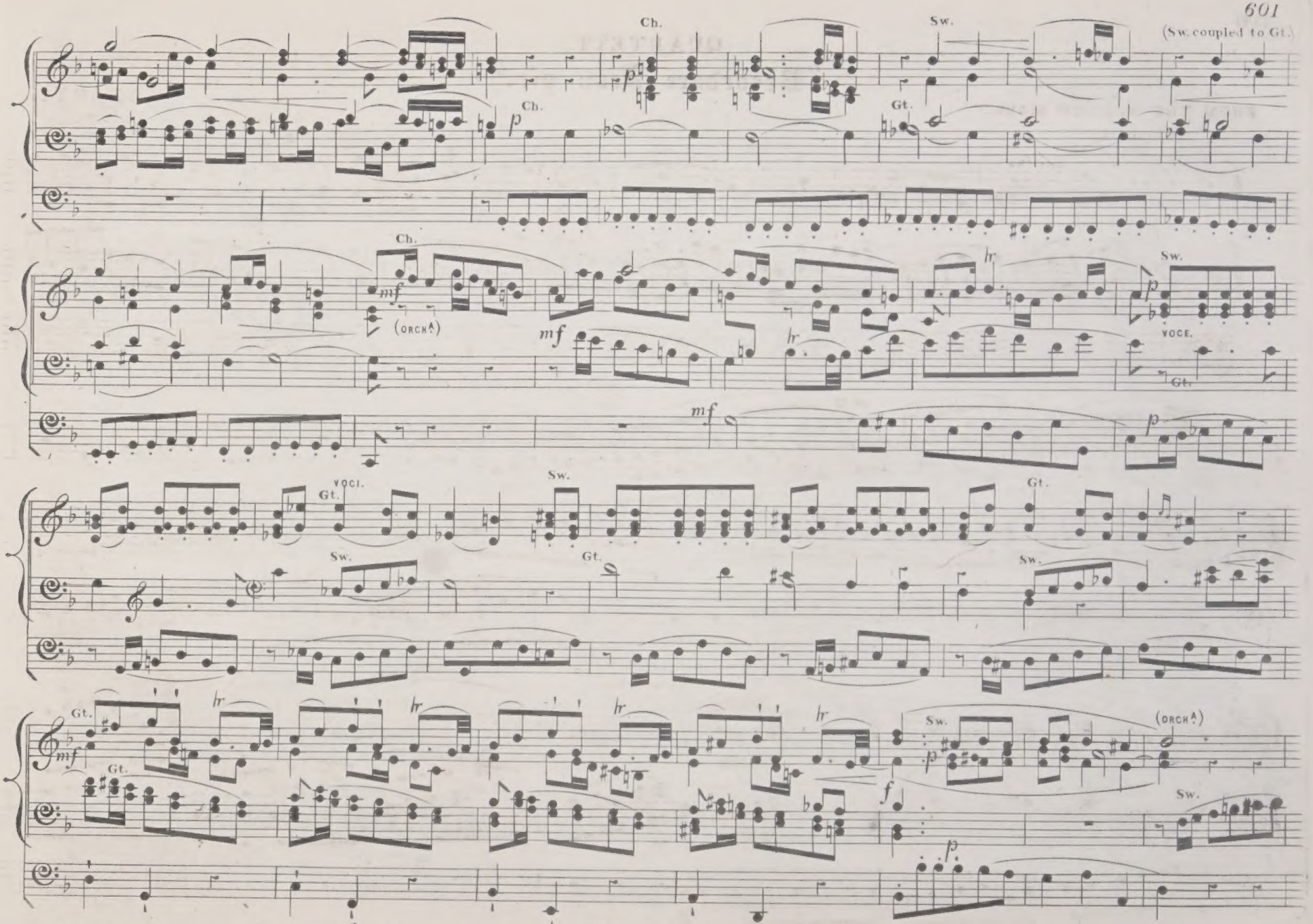
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Gt.
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(ORCH.A)
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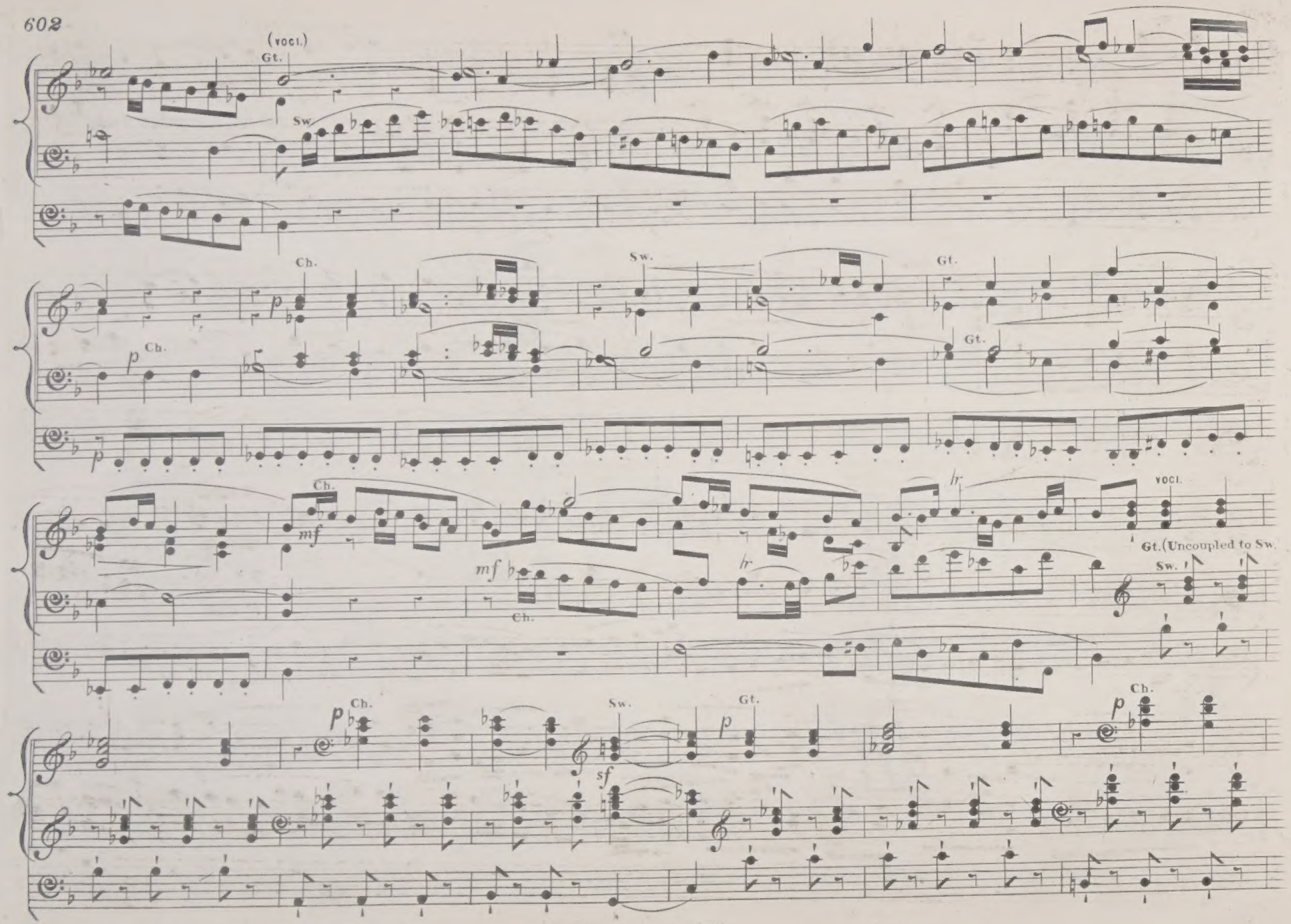
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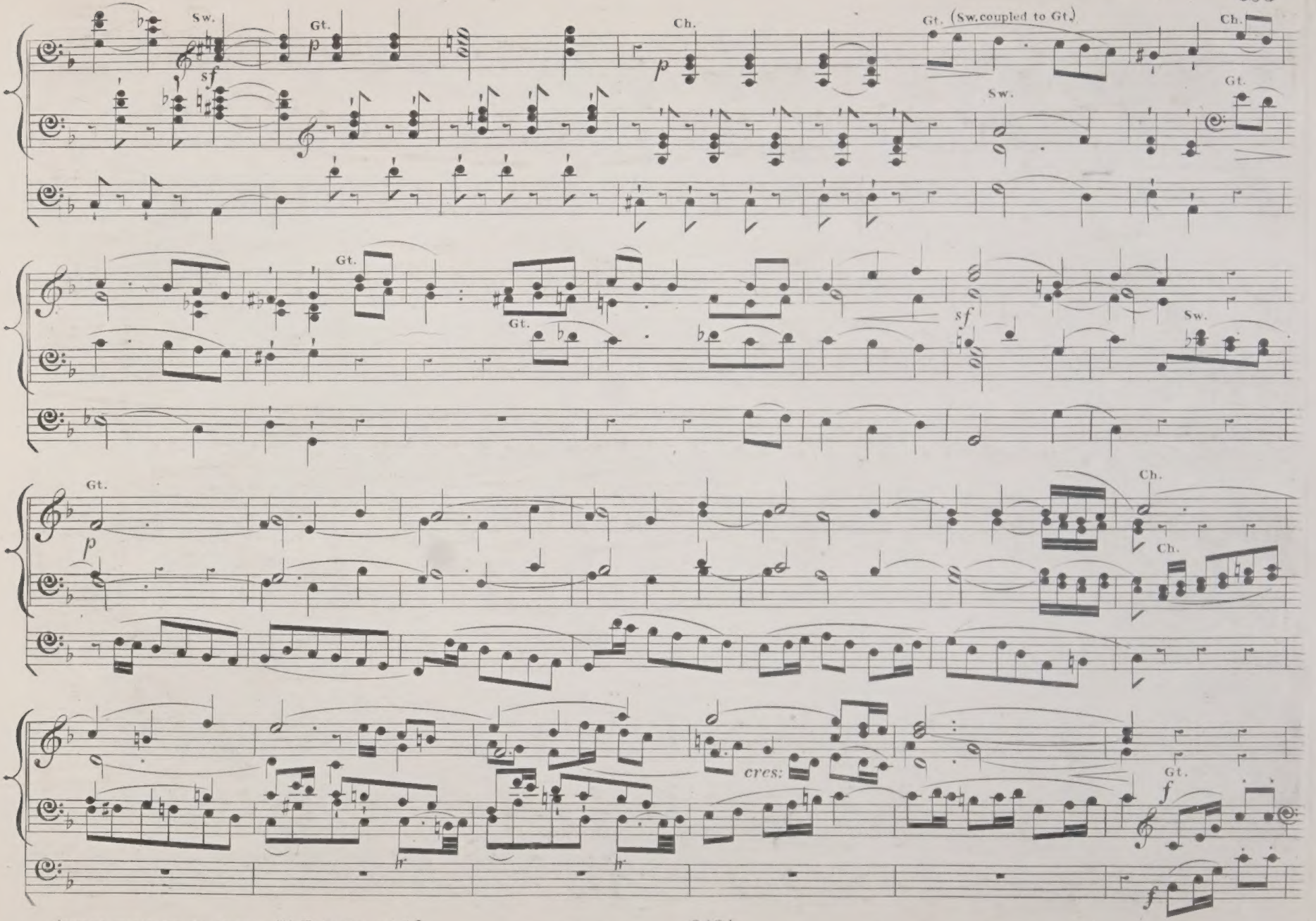
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Gt. (Sw. coupled to Gt.)
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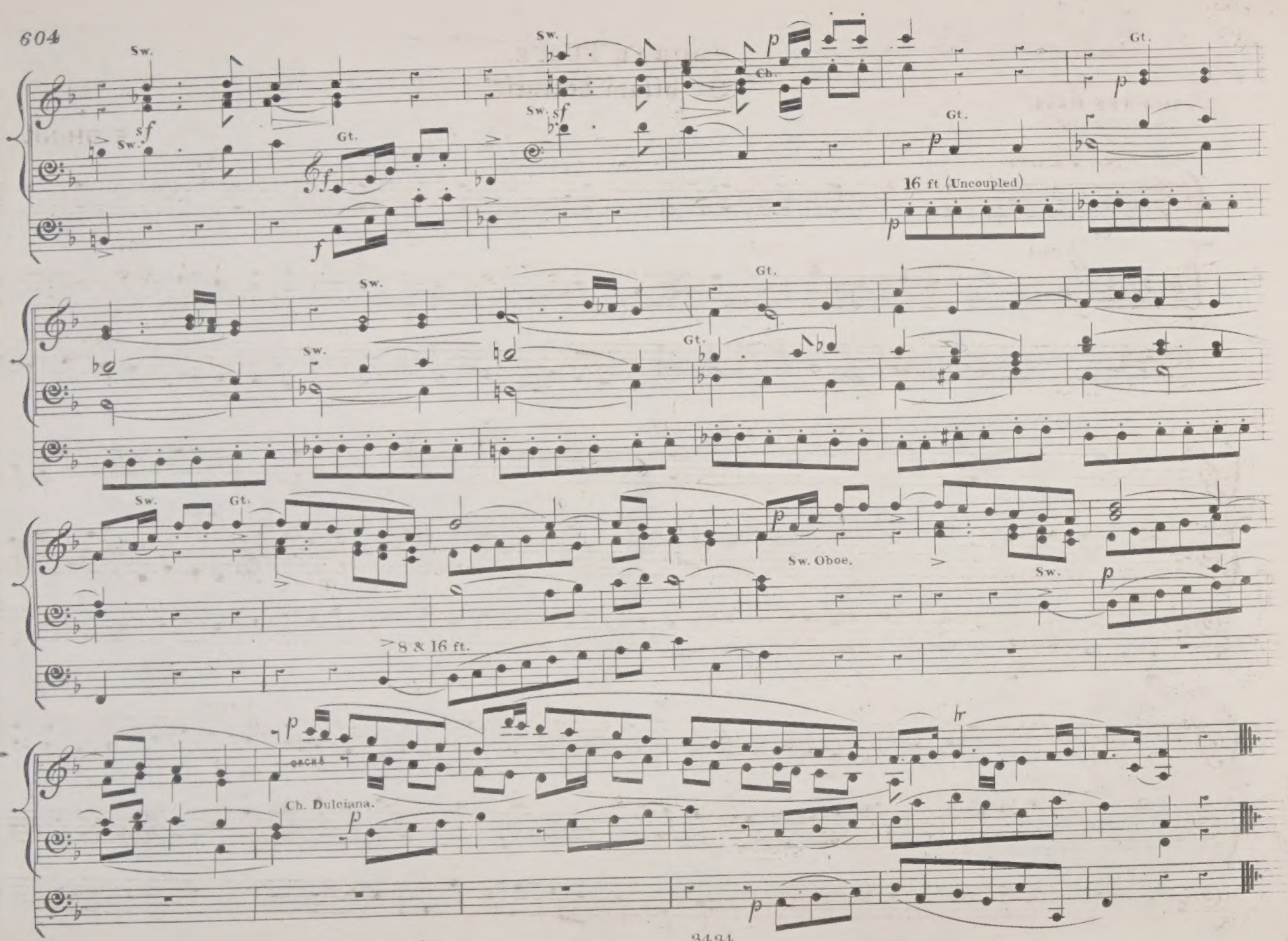
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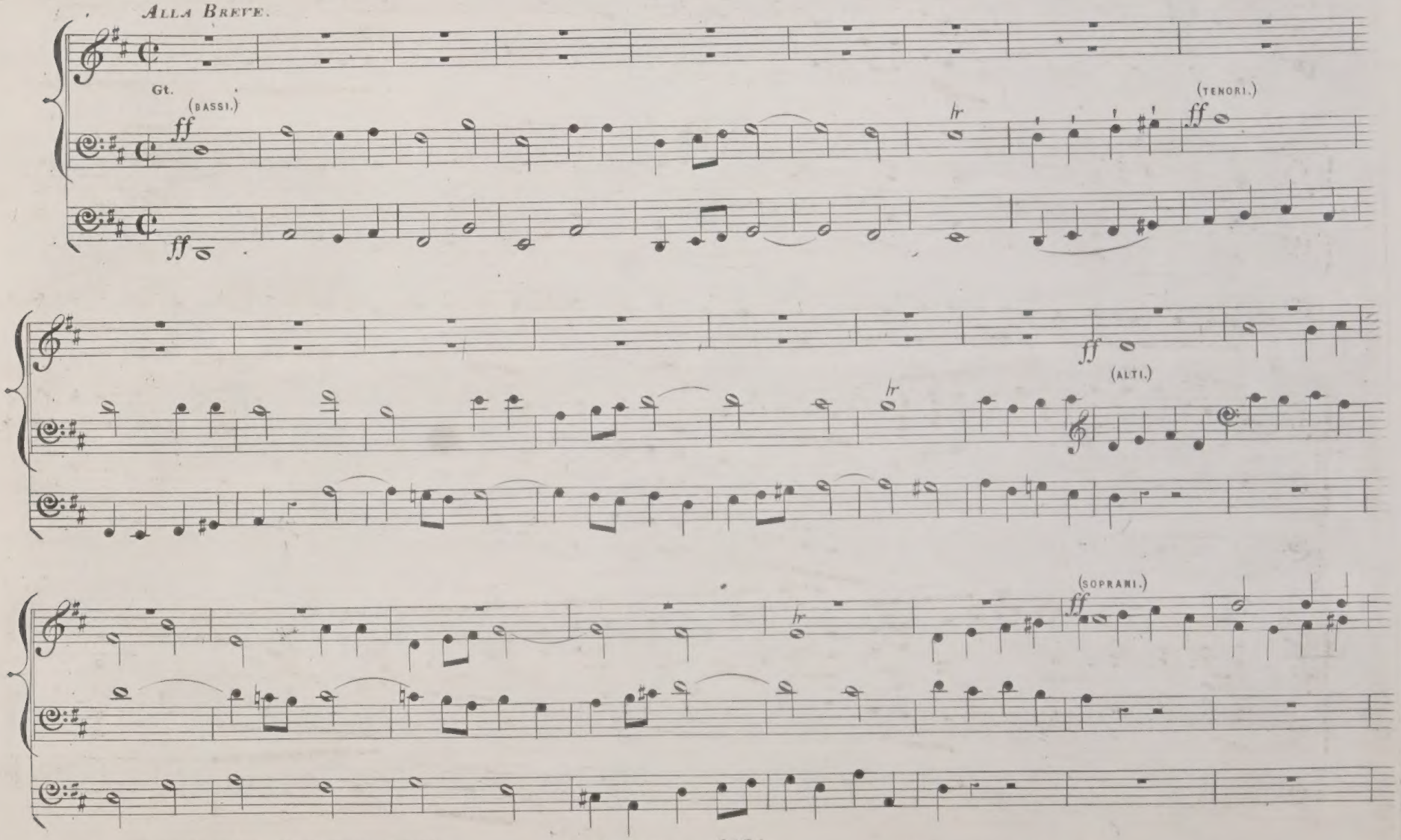

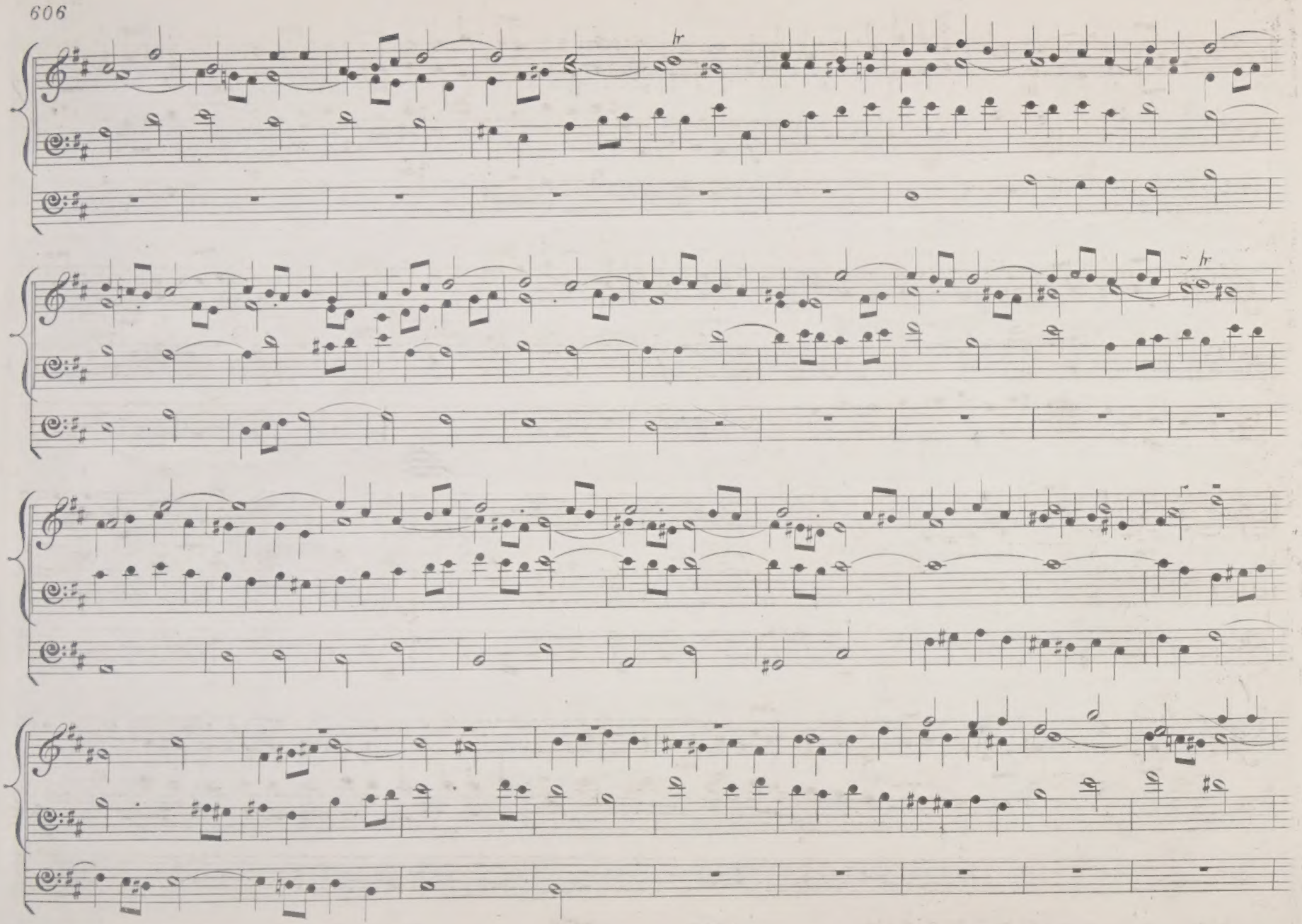

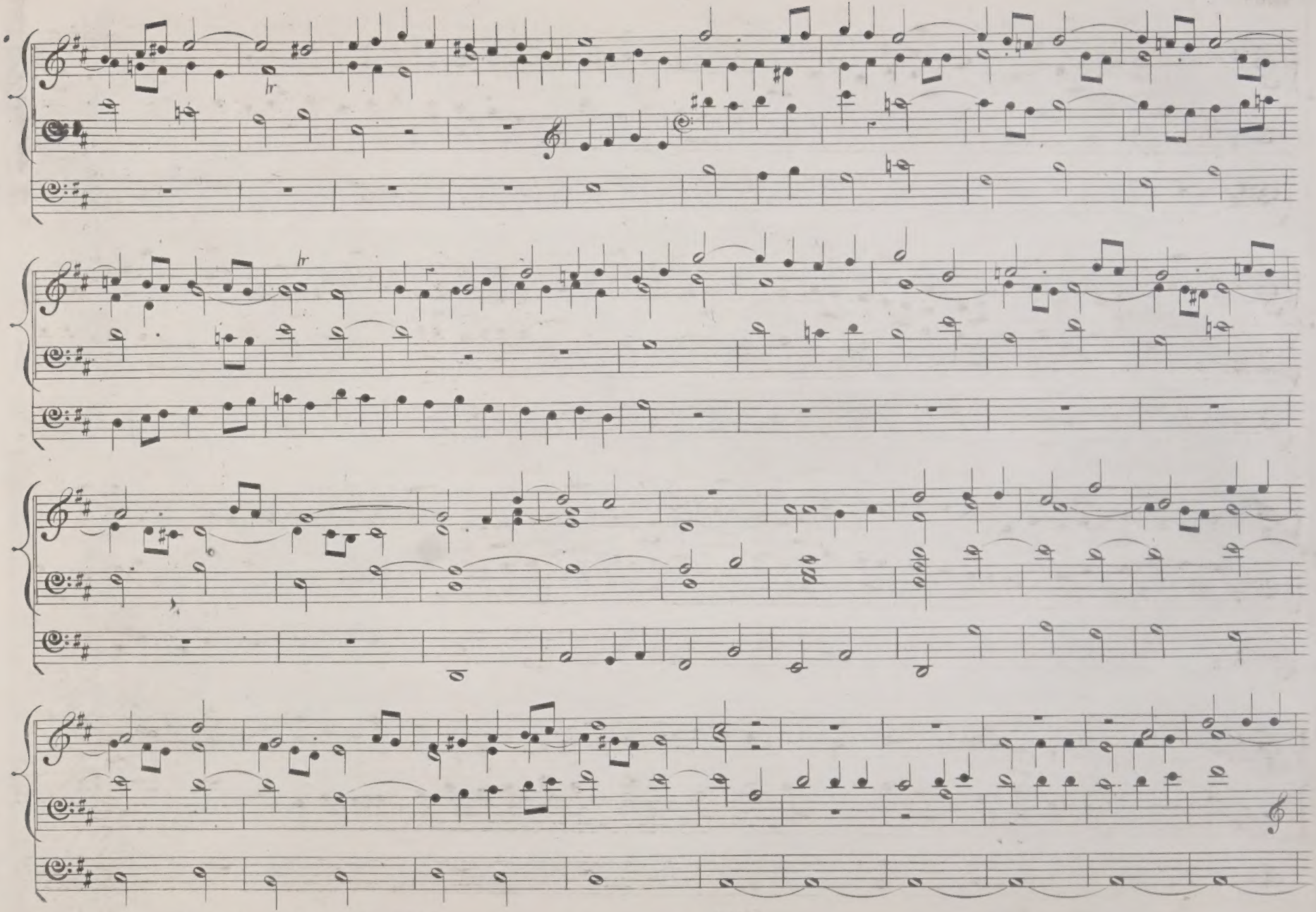

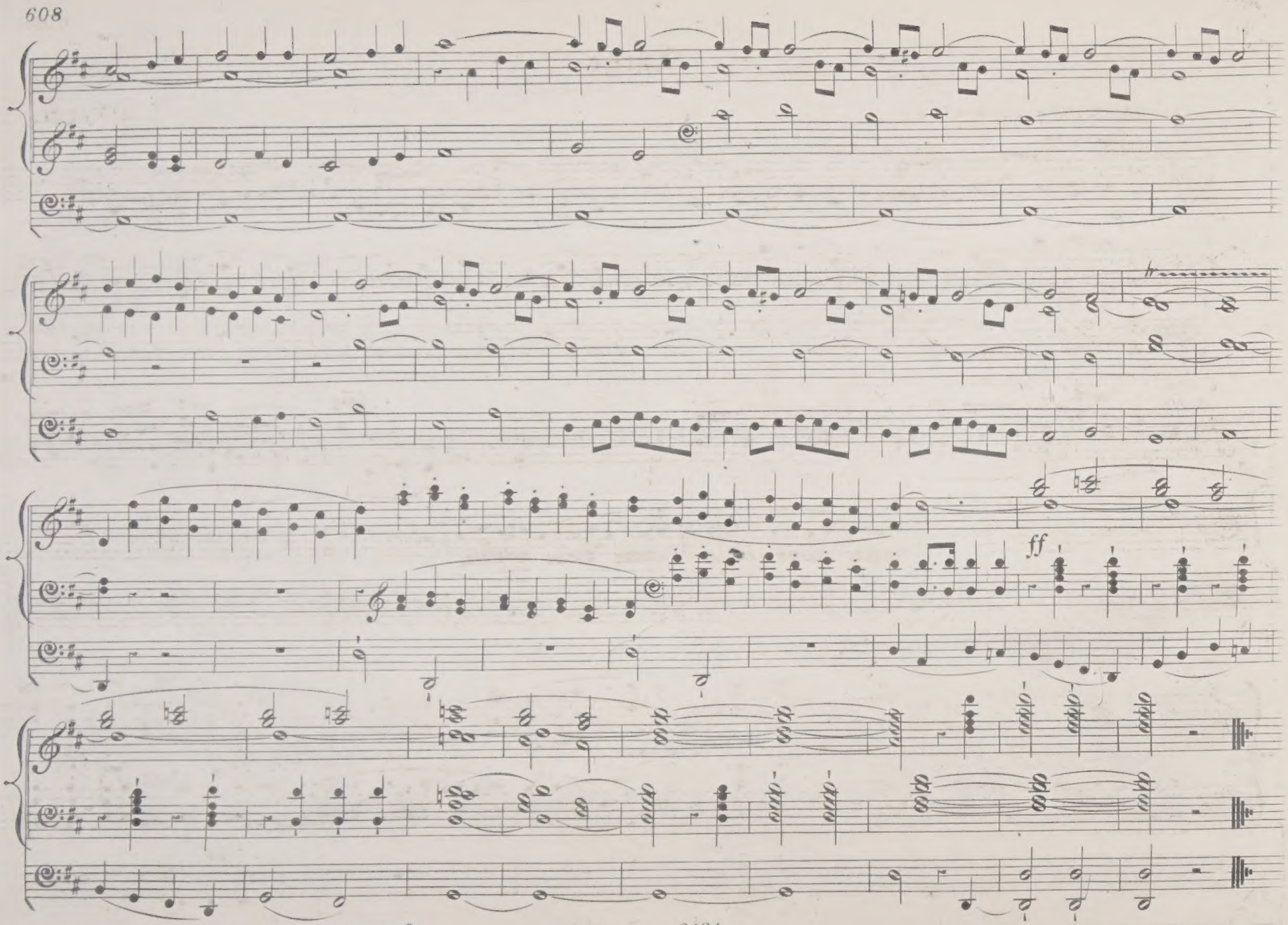
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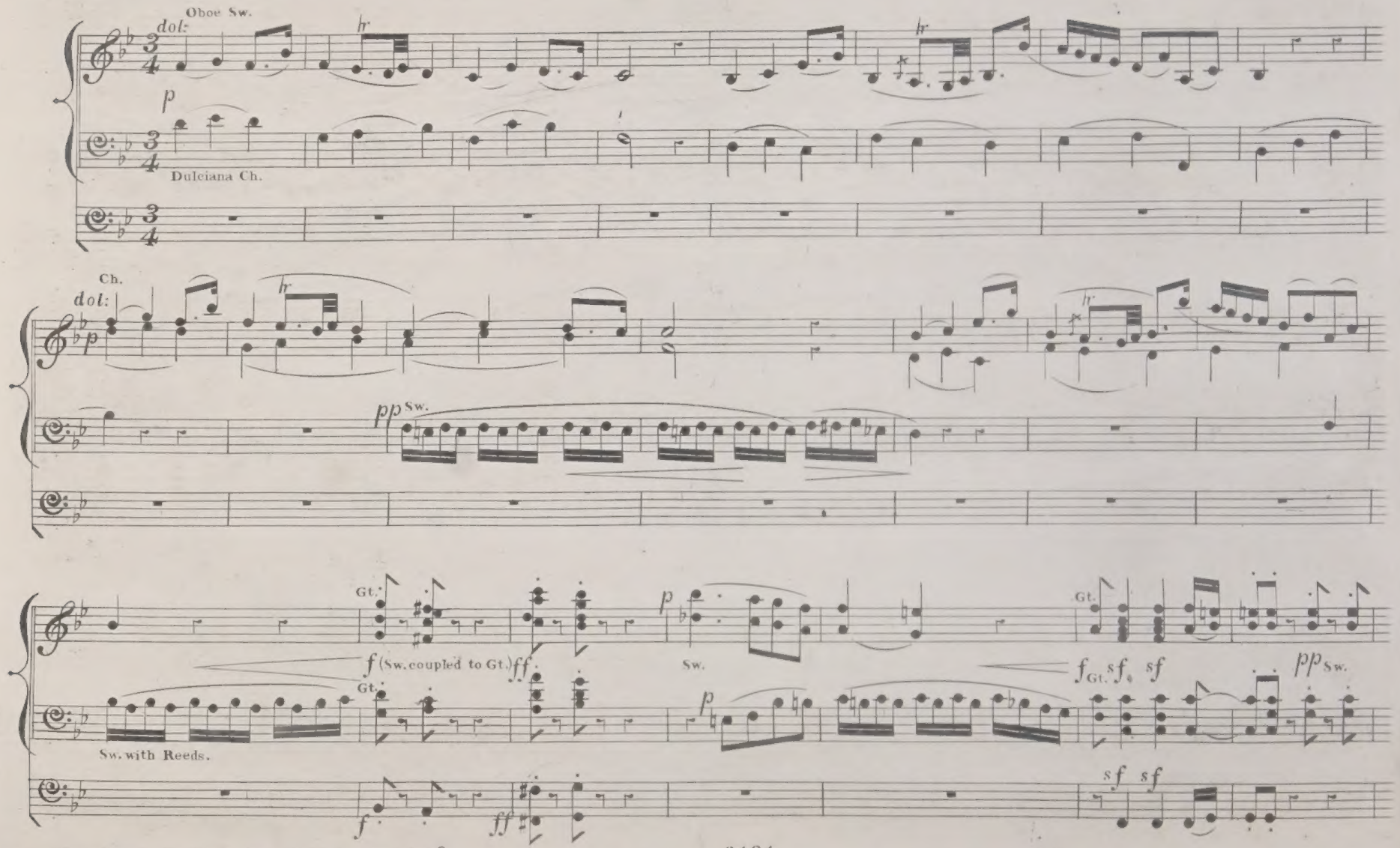

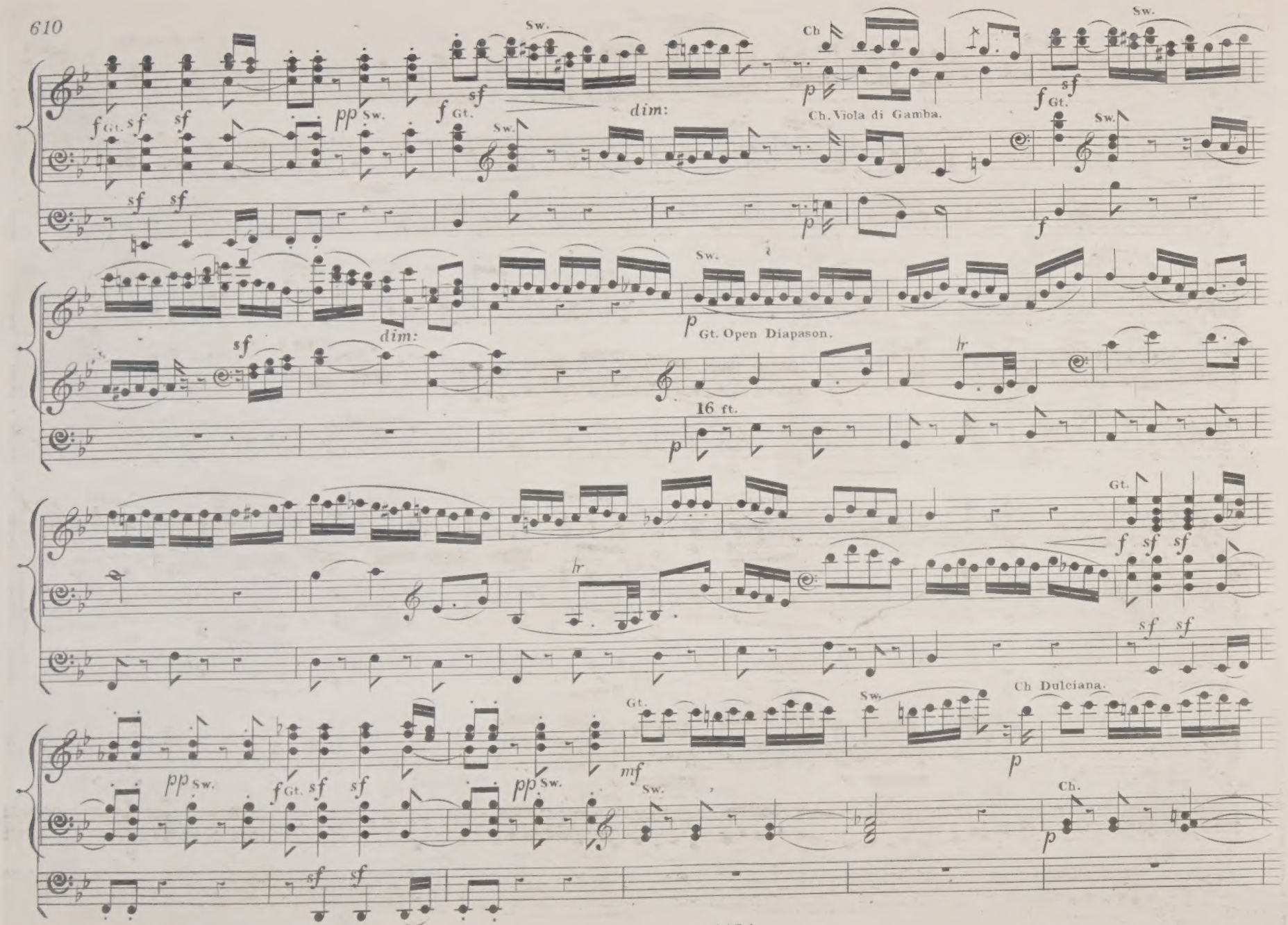
Sw.
Ch
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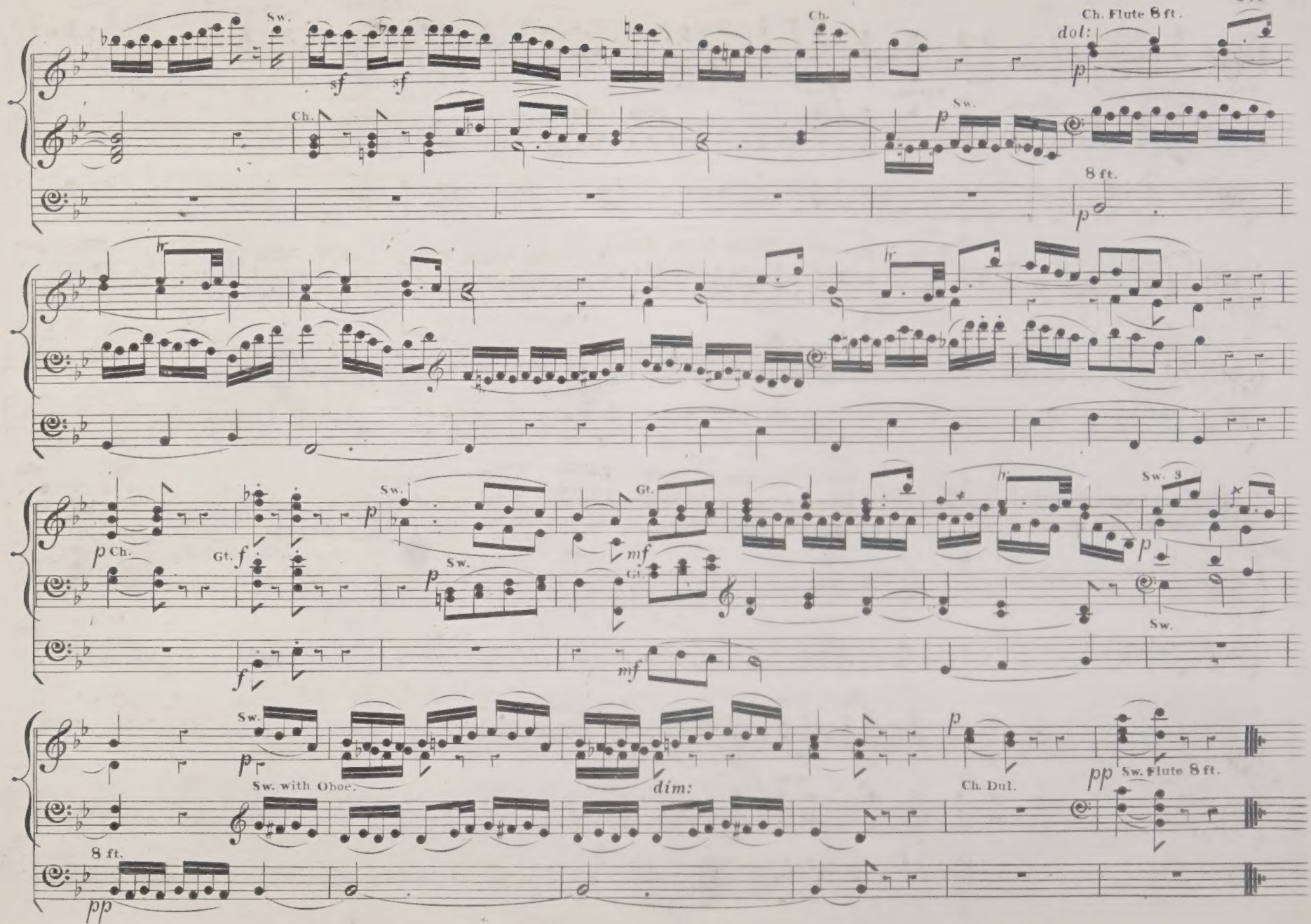
Ch. Viola di Gamba.
Sw.
Sw.
Gt. Open Diapason.
16 ft.
Gt.
Gt.
Ch Dulciana.
Sw.
Sw.
Ch.


Sw.
Ch.
Ch. Flute 8 ft.
dol:
Sw.
8 ft.
Ch.
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Sw.
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	Larghetto from the "Vater unser"	F. H. Himmel
	Gloria from the Mass in C	F. Schubert
8	Andante from the "Sonata Ultima"	Haydn
	Choral Fugue from the "Aus-tiefer Noth"	Mendelssohn
	Adagio from a Sonata "L'Invocation"	Dussek
9	Adagio Cantabile from Op. 50	Beethoven
	Poco Adagio from an Opera	Mozart
	Andante Cantabile from a Quintett	G. Onslow
10	Fughetta	Schwenke
	Andante from the Pianoforte works, Op. 41	Mozart
	Amen Chorus from the "Inclina Domine"	Cherubini
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	Aria from an Opera	Mozart
12	Fugue from Op. 35	Mendelssohn
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	I will sing of thy great mercies, Arioso, *St. Paul*	Mendelssohn
13	Laudate Dominum	Mozart
	All we like sheep, Chorus, *Messiah*	Handel
	Agnus Dei, 6th Mass	F. Morlacchi
14	Chorus, "O great is the depth," *St. Paul*	Mendelssohn
	Air "He layeth the beams," *Elias*	Handel
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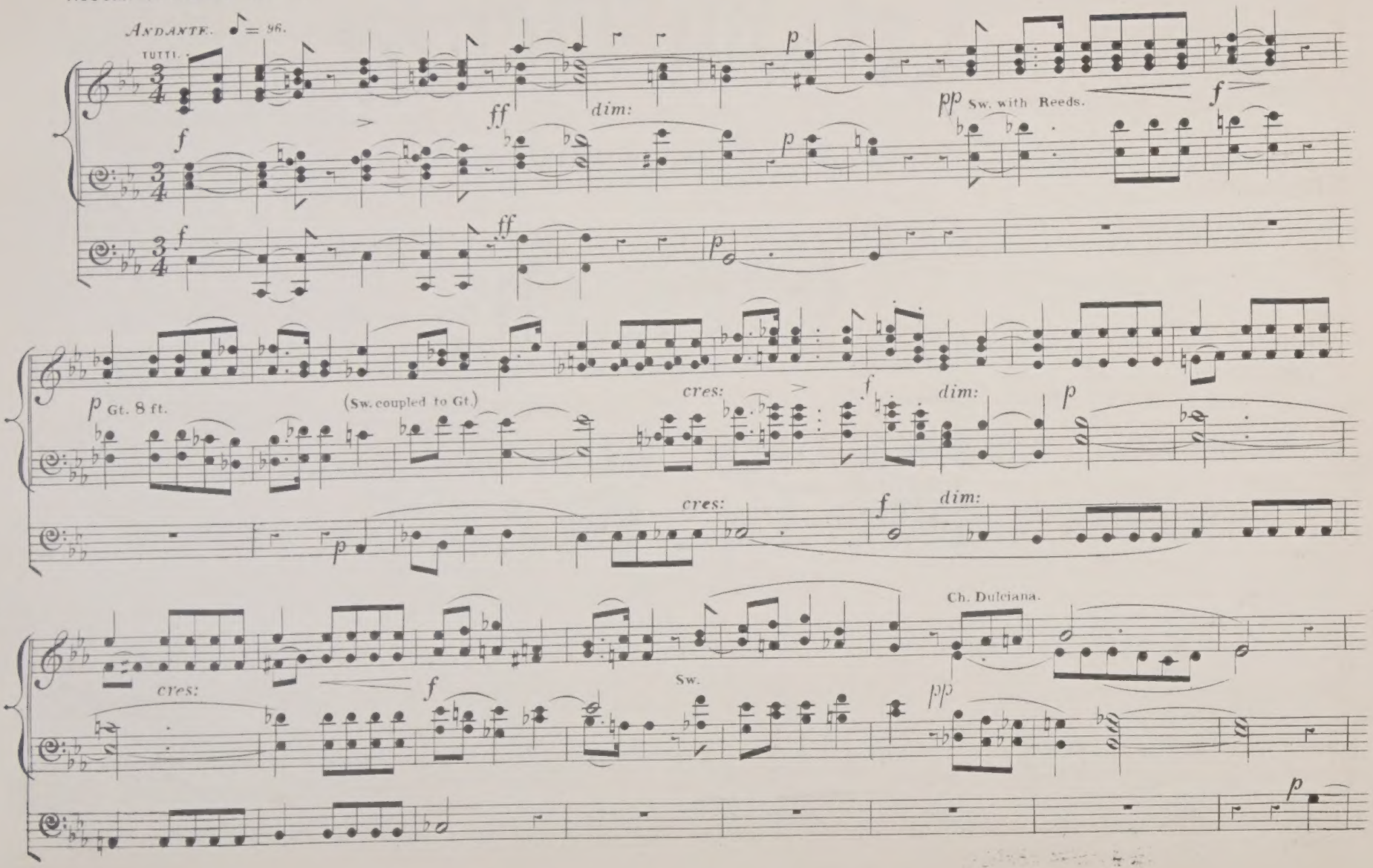
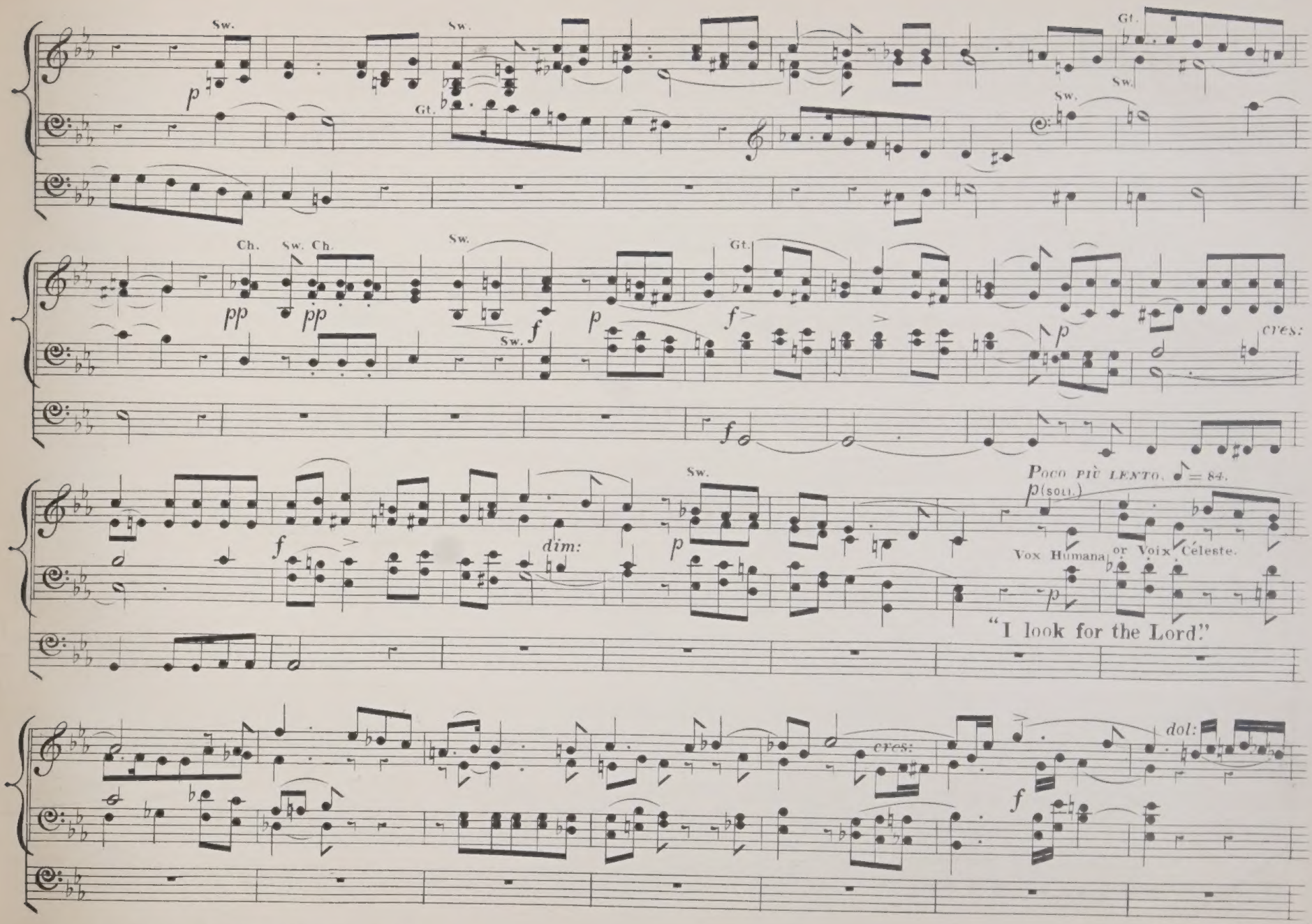
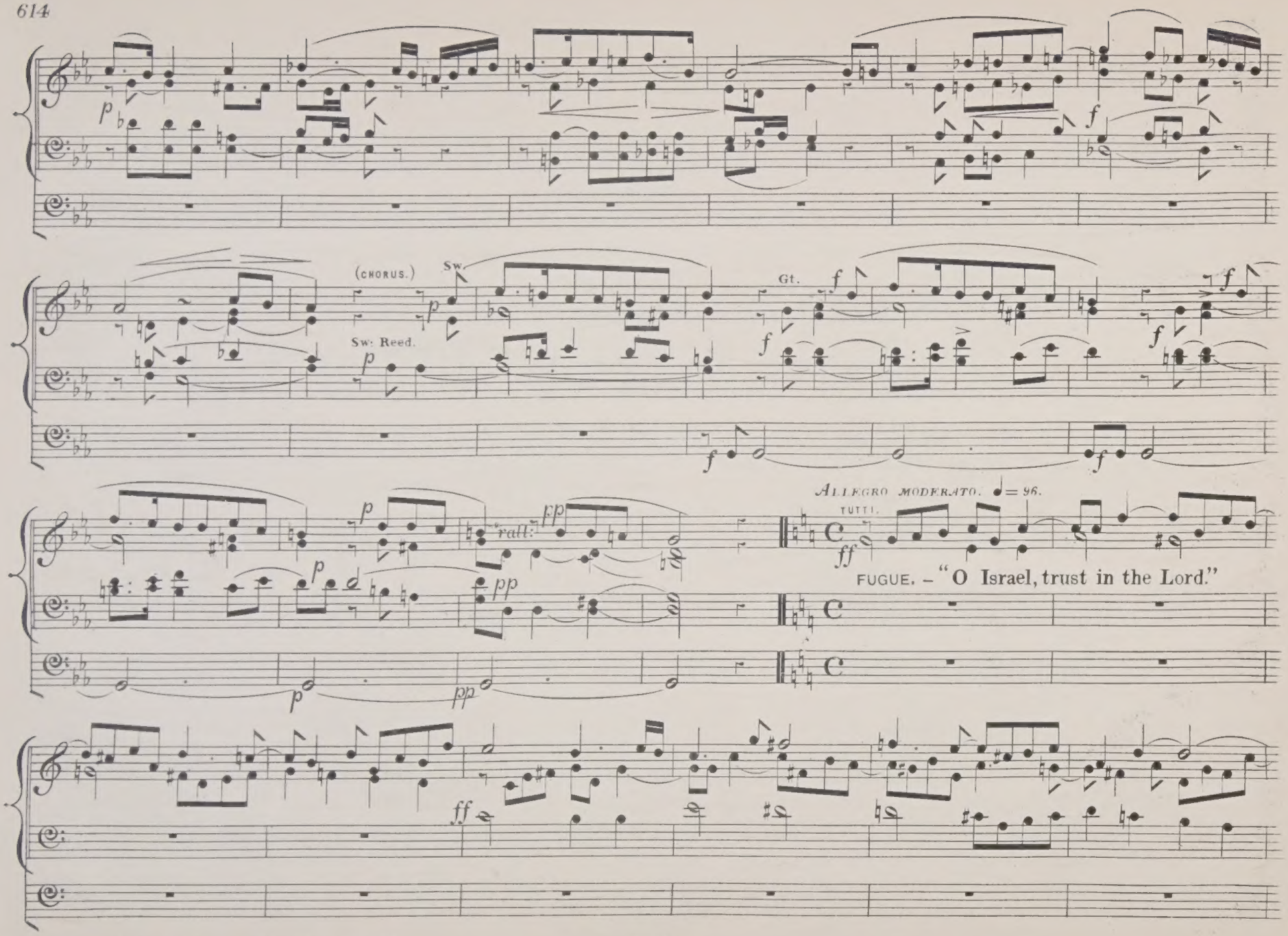
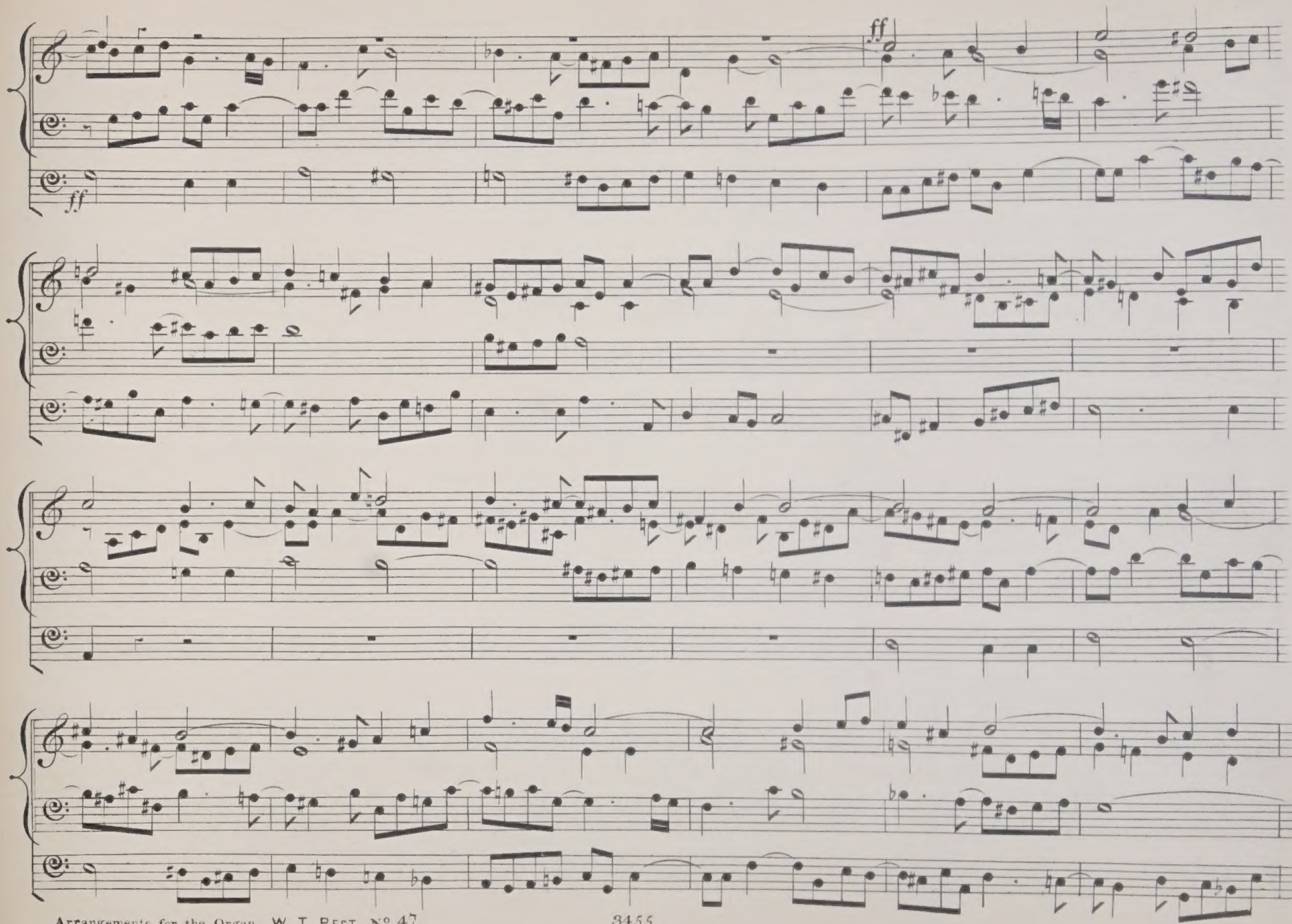
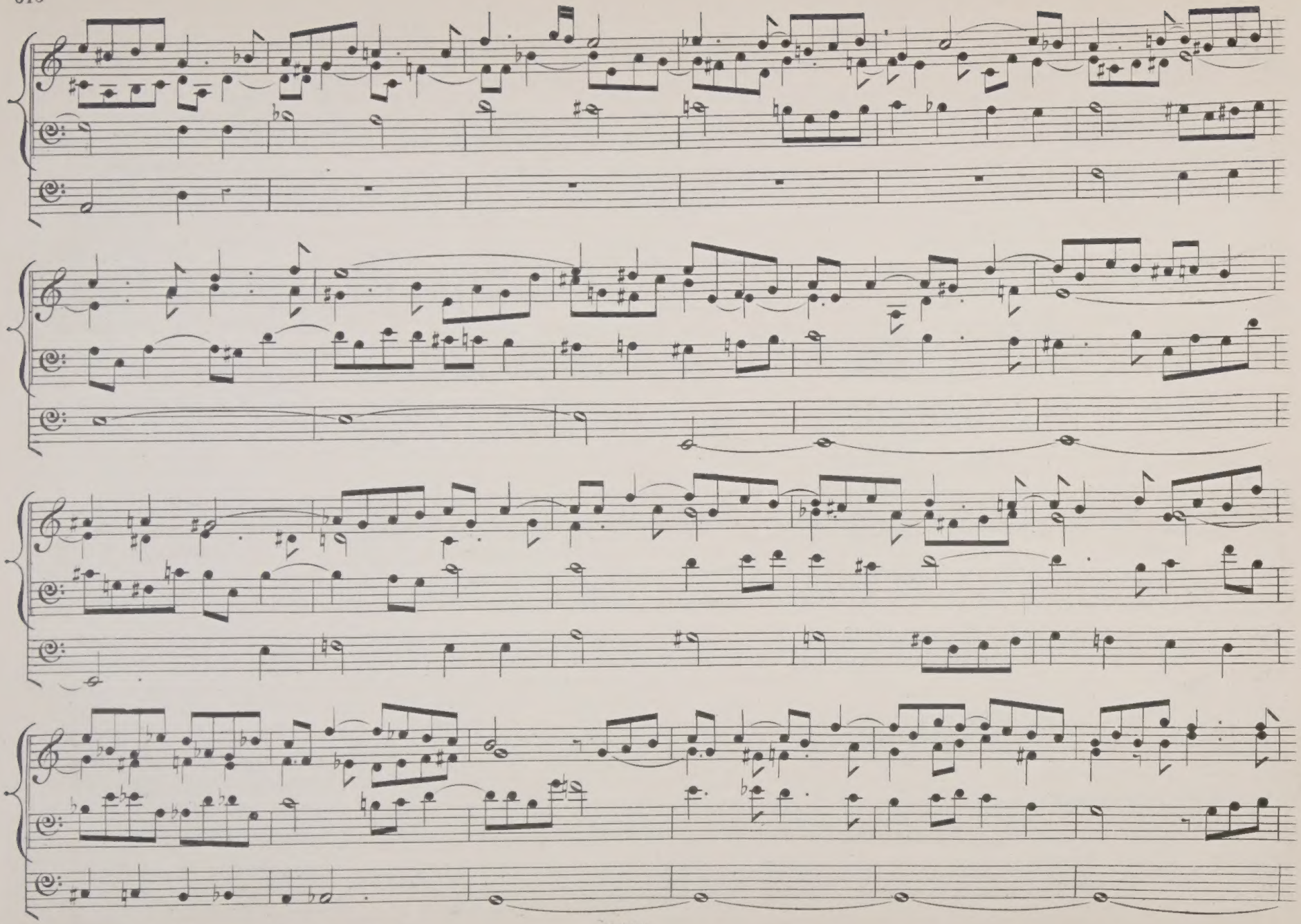
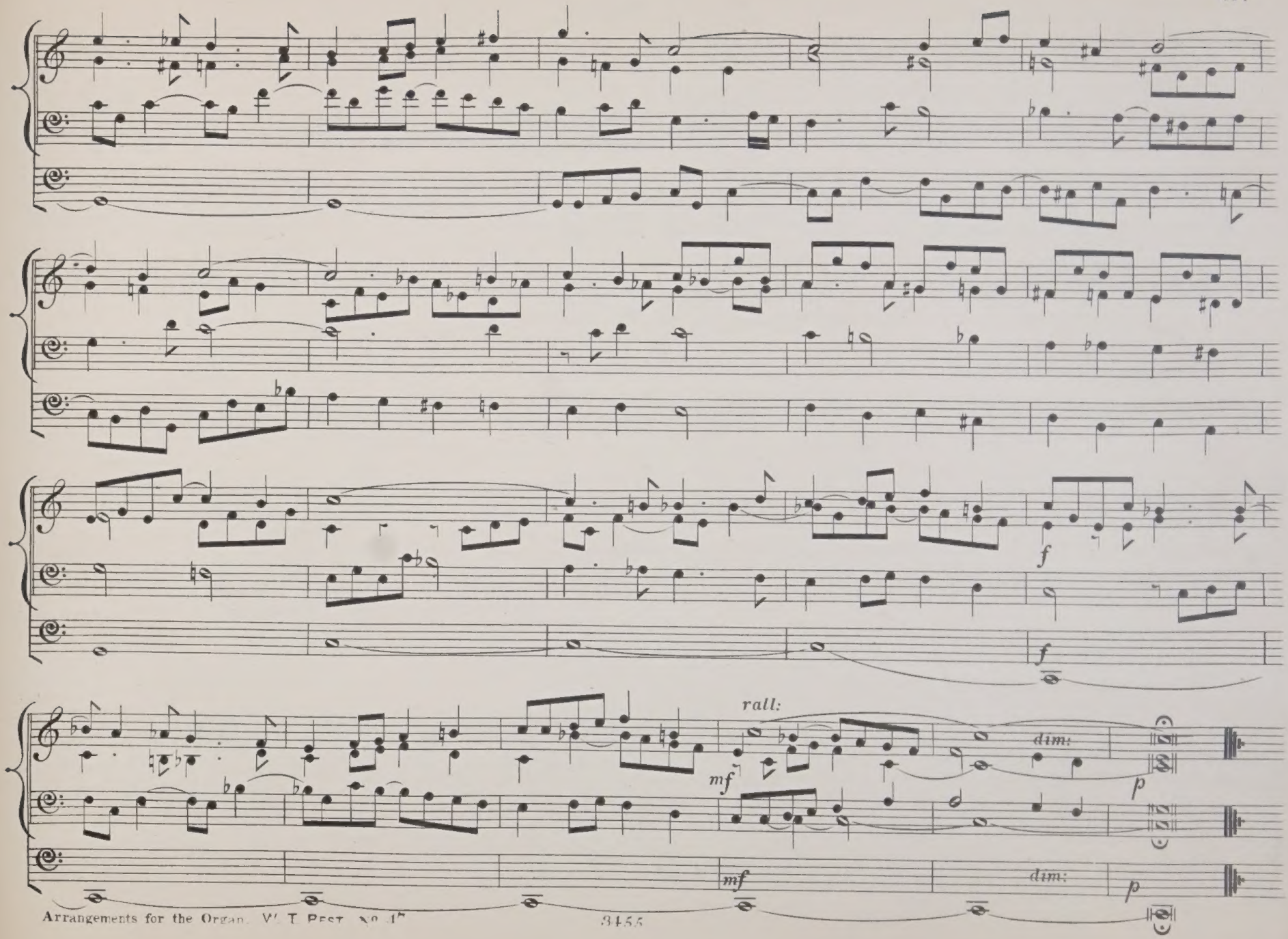



Sw.
Sw.
Gt.
Gt.
Sw.
Gt.
Sw.
p
Ch.
Sw. Ch.
Sw.
Gt.
pp
pp
Sw.
f
p
f
p
cres:
f
Sw.
Poco più lento. ♩= 84.
f
dim:
p
p (soli.)
Vox Humana or Voix Céleste.
p
"I look for the Lord."
cres:
dol:
f


(CHORUS.)
Sw.
Sw: Reed.
Gt.
rall:
ALLEGRO MODERATO. ♩= 96.
TUTTI.
FUGUE. – "O Israel, trust in the Lord."


ff
ff

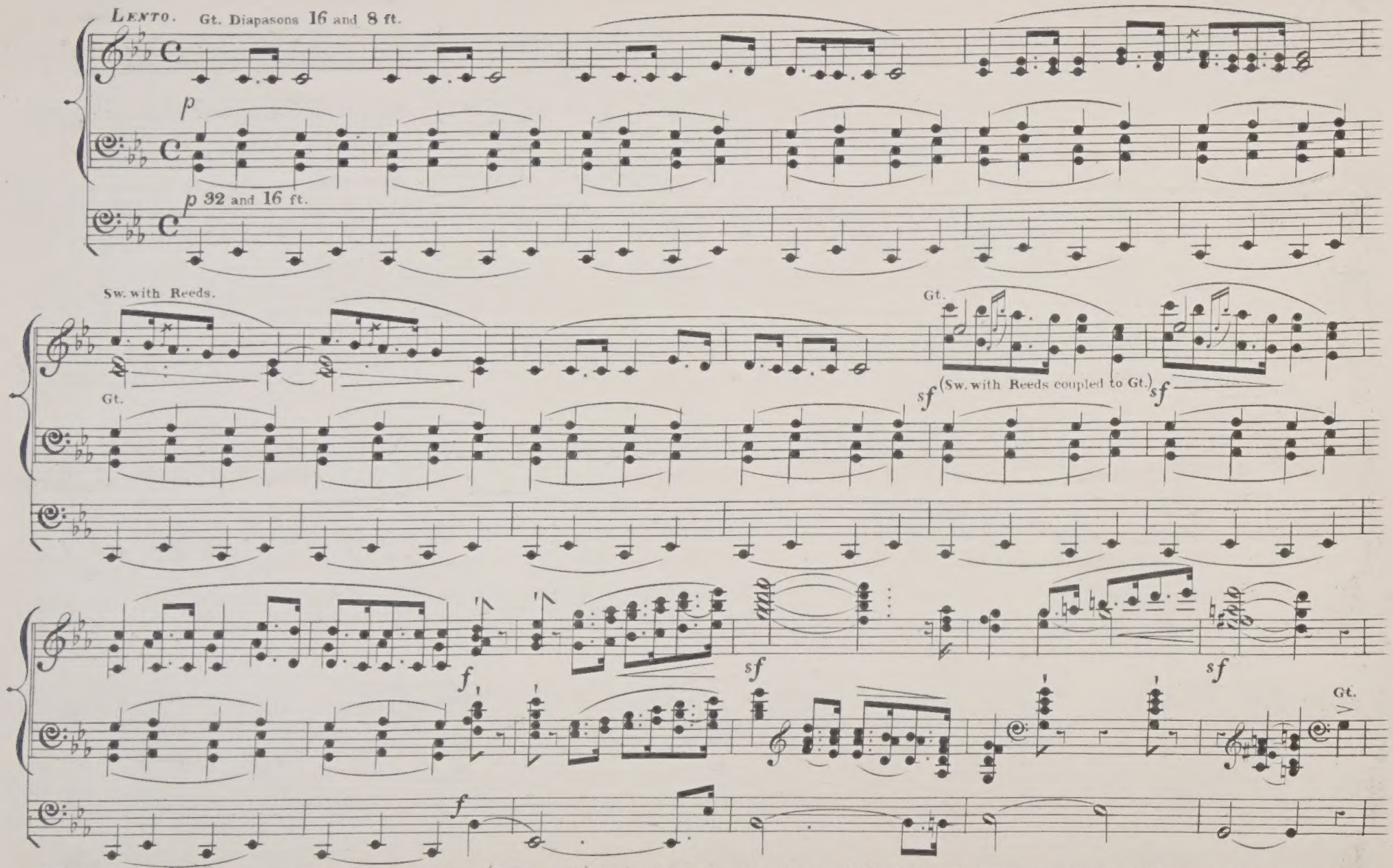



f
f
rall:
mf
dim:
p
mf
dim:
p

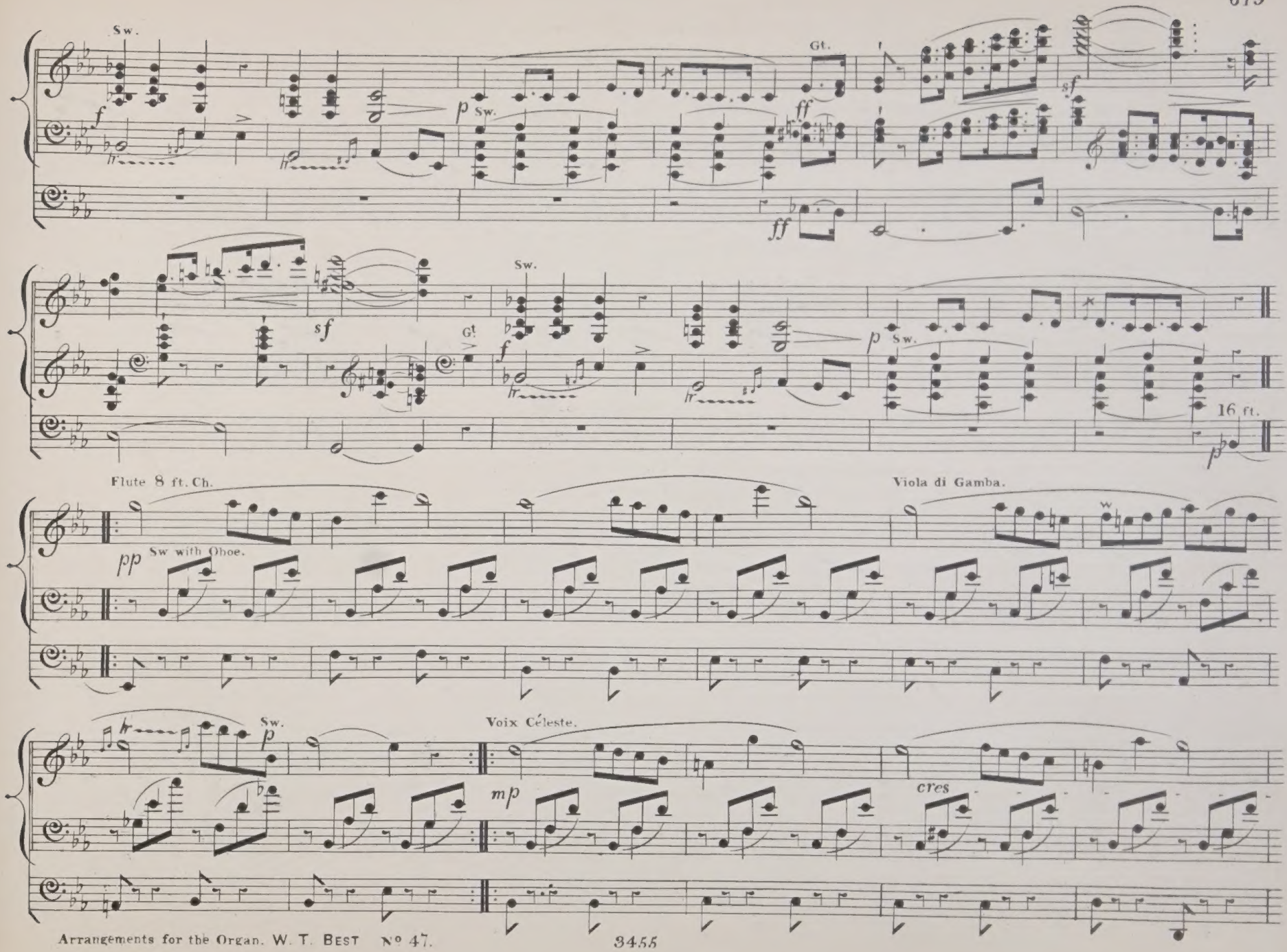
Funeral March.

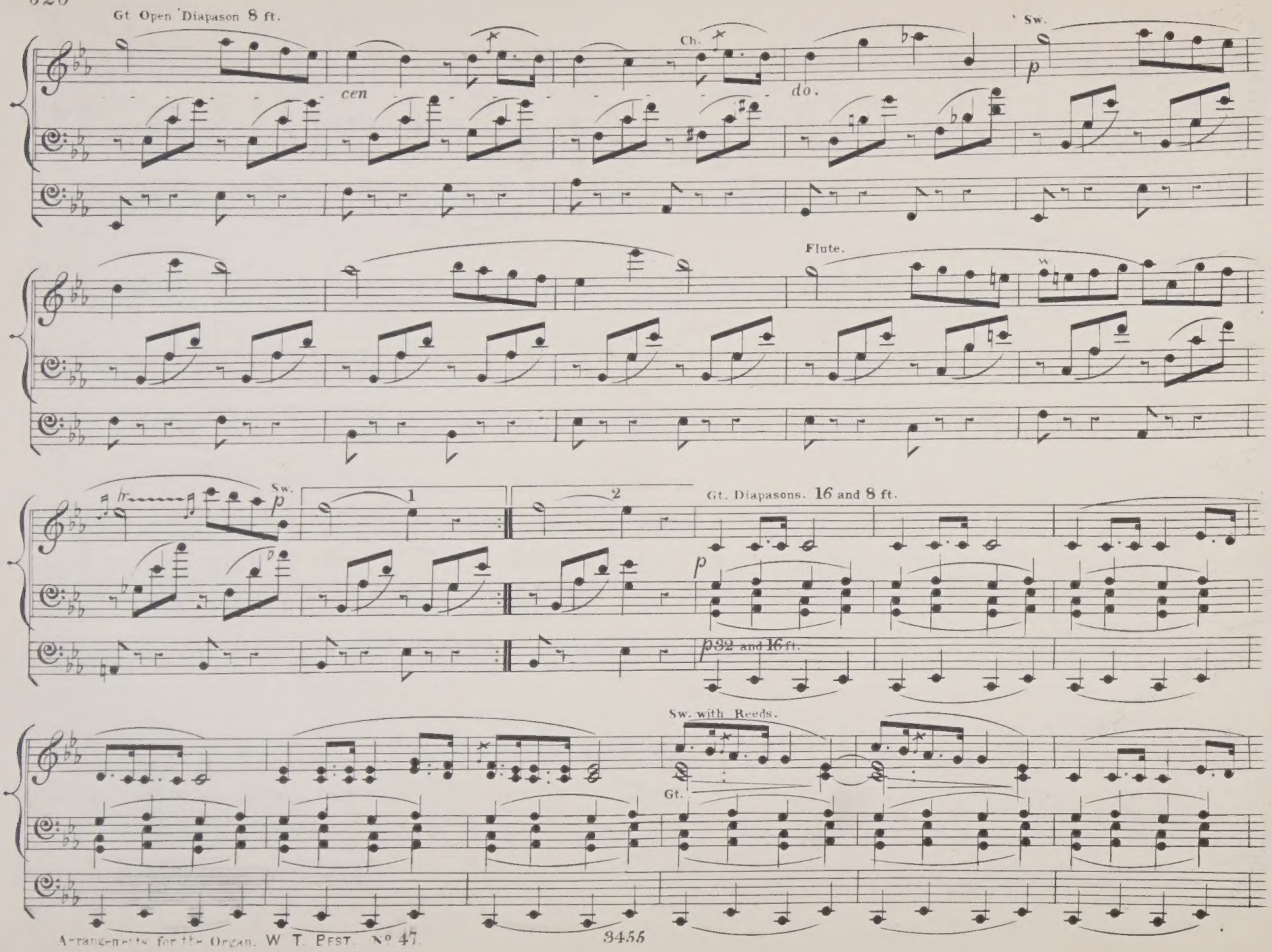
FROM THE PIANOFORTE SONATA. (OP: 35.)

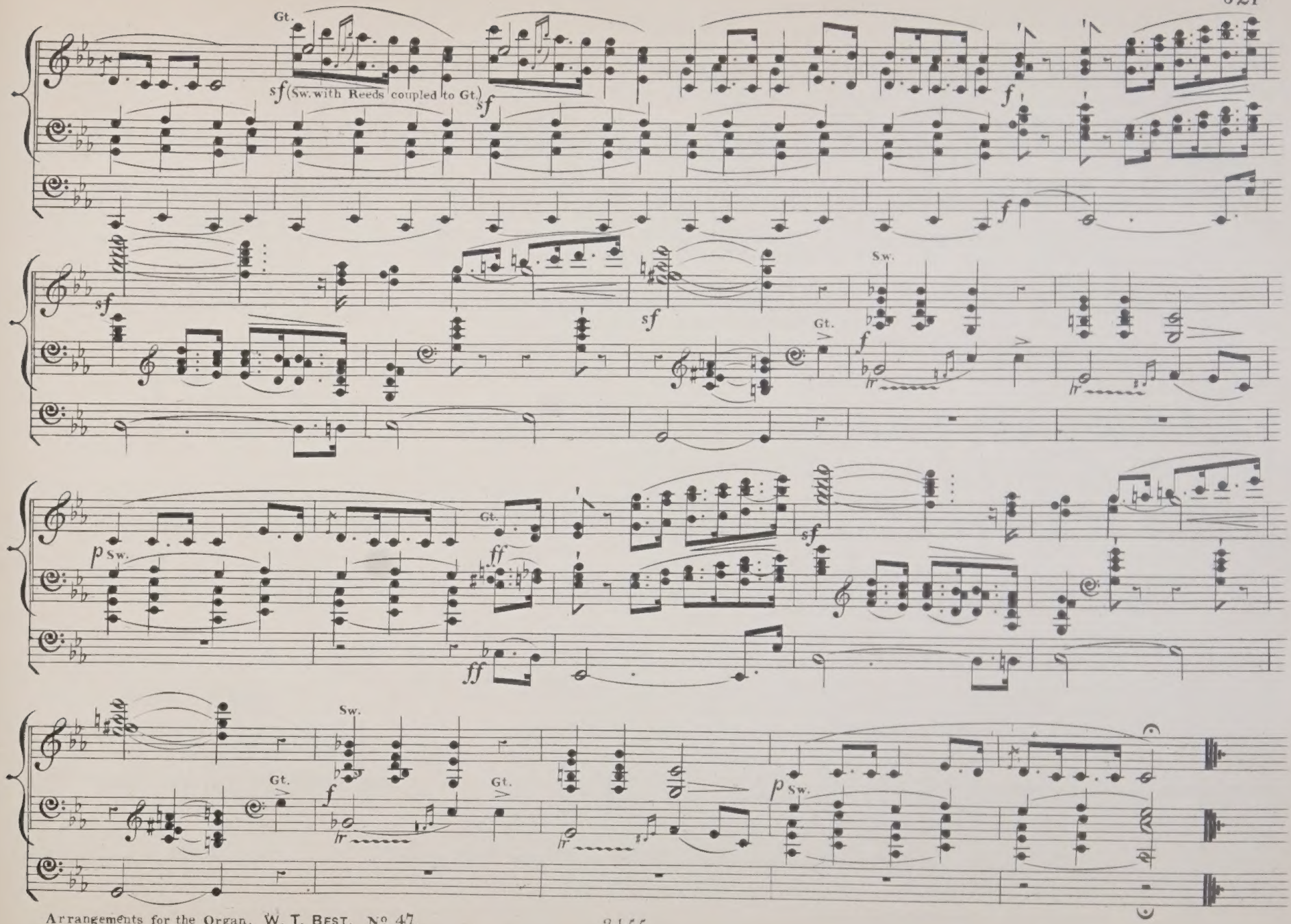
CHOPIN.



☞ This March has been transposed from the original key, (B flat minor) to that of C minor, in order to obtain the lowest tones from the Pedal Bass, by which means an increased effect is gained when the March is performed upon the Organ.


Sw.
f
p
Sw.
Gt.
ff
sf
ff
sf
Sw.
Gt
f
p
Sw.
16 ft.
Flute 8 ft. Ch.
pp
Sw with Oboe.
Viola di Gamba.
Sw.
p
Voix Céleste.
mp
cres

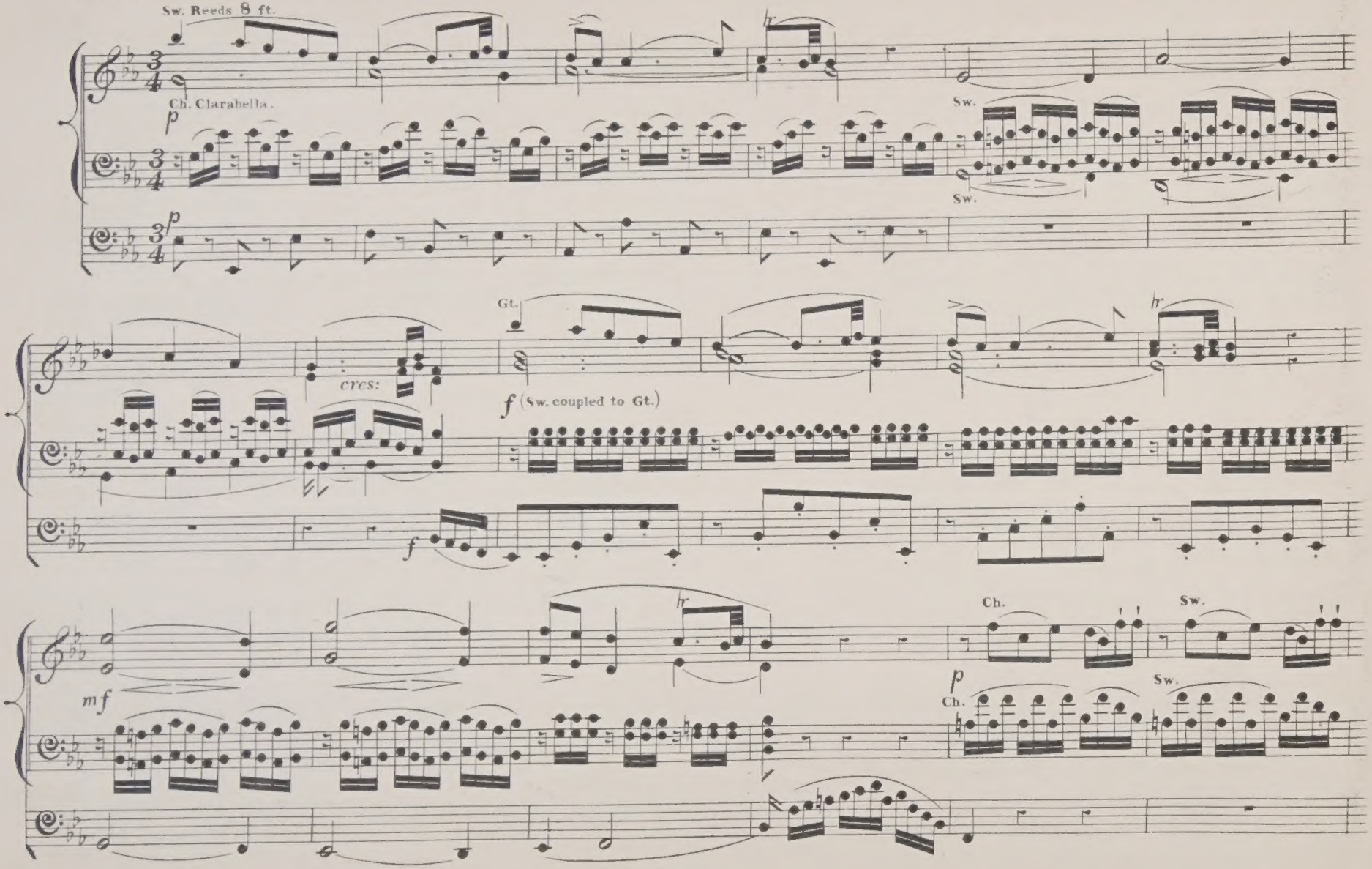

Gt Open Diapason 8 ft.
cen
Ch.
do.
Sw.
p
Flute.
Sw.
p
1
2
Gt. Diapasons. 16 and 8 ft.
p
p32 and 16 ft.
Sw. with Reeds.
Gt.


Gt.
sf (Sw. with Reeds coupled to Gt.)
sf
f
sf
Sw.
Gt.
f
p Sw.
Gt.
ff
ff
sf
Sw.
Gt.
Gt.
f
p Sw.

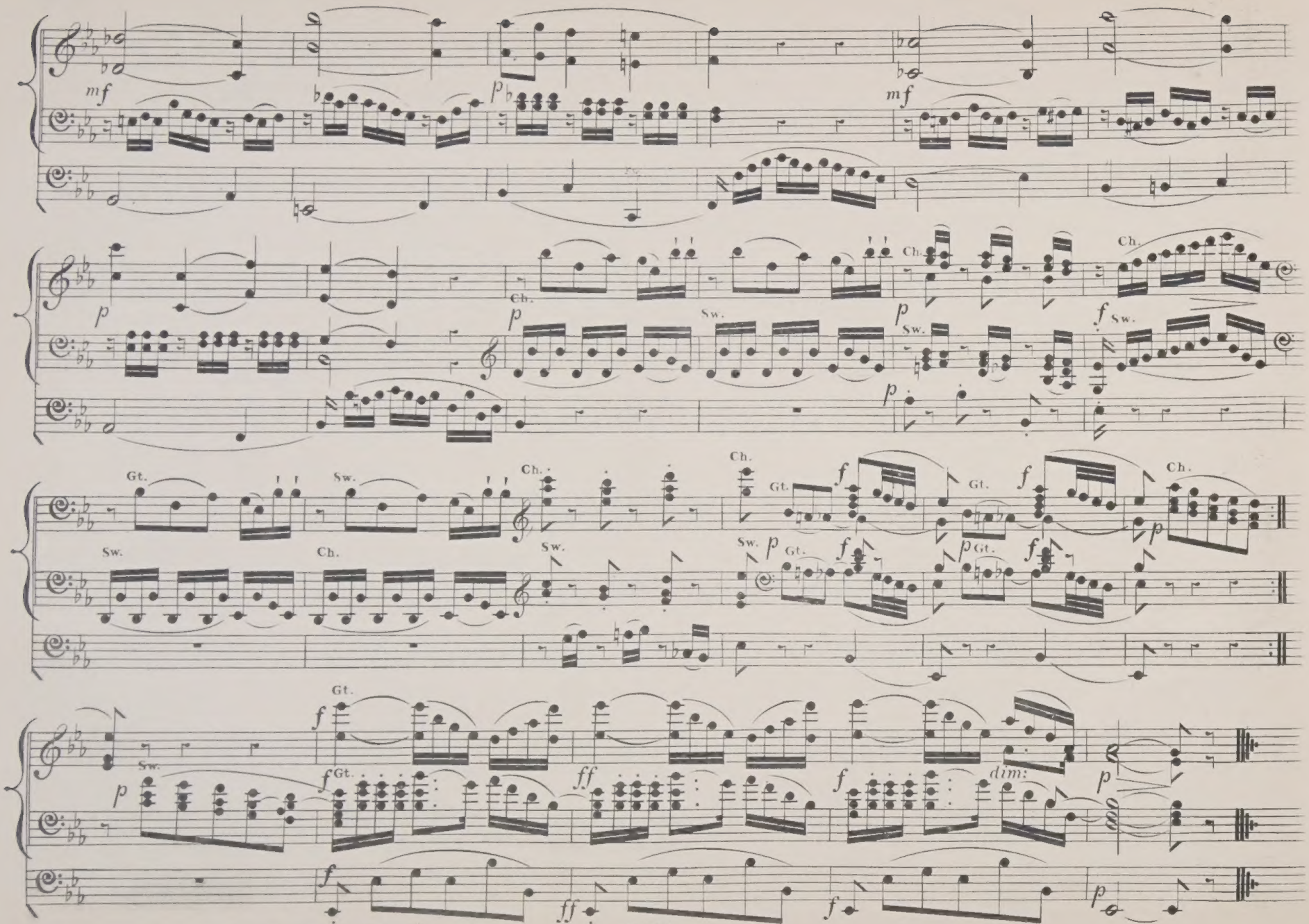
Adagio.

FROM THE PIANOFORTE SONATA IN B FLAT, FOR TWO PERFORMERS.

MOZART.



Ch.
Sw.
Gt.
p
f
Sw. Reeds 8 ft.
Ch. Claribella.
ff
sf
mf
hr
cres:
(Sw. coupled to Gt.)


mf
p
mf
p
Ch.
Ch.
Ch.
p
Sw.
p
Sw.
f
Sw.
p
Gt.
Sw.
Ch.
Sw.
Ch.
Gt.
f
Gt.
f
Ch.
p
Sw.
Ch.
Sw.
p
Gt.
f
p
Gt.
f
Gt.
Sw.
p
f
Gt.
f
ff
f
dim:
p
f
ff
f
p

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The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works. . . . . Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal *technique*." (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player.

Book VII.—PRELUDES AND FUGUES **3 0**

The seventh book contains several of Bach's most masterly works. The great A minor Prelude and Fugue, the lovely B minor Prelude and Fugue, and the majestic C minor Prelude and Fugue are included together with two that are less well known—a Prelude and Fugue in C major, a brilliant work, and the Prelude and Fugue in G major (Prelude in 3-2 time). This work has perhaps suffered in popularity from the fact of its having hitherto been set out in a somewhat crowded manner, a defect that has been remedied in the present edition.

Book VIII.—PRELUDES AND FUGUES **3 0**

The eighth book contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the "Wedge" Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation.

Book IX.—TOCCATAS, PRELUDES, AND FUGUES **3 0**

The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the original "Six Grand Preludes and Fugues," and truly a grand work. The three-section Fantasia in G major; and the gigantic Toccata and Fugue in F major.

Book X.—TOCCATA, PRELUDES, AND FUGUES **3 0**

The tenth book contains (1) The great Toccata and Fugue in D minor (*Dorico*); (2) A little known Prelude and Fugue in A minor, which, although not taking rank among Bach's greatest works, is yet of much interest (*vide* Preface); (3) Passacaglia and Fugue in C minor, universally regarded as one of the Master's best works, and eminently fitted to display the resources and grandeur of the Organ; (4) The Fugue in C minor on a theme by Legrenzi, with its brilliant and Fantasia-like Coda; (5) A detached Prelude in A minor, which only requires to be better known to command wider appreciation than it has hitherto obtained.

Book XI.—FOUR CONCERTOS **3 0**

The eleventh book contains Four Concertos, which are arrangements of works originally written as Violin Concertos by Vivaldi. No. 1 is in G major; No. 2 in A minor; No. 3 in C major; No. 4 in C major. The Preface contains a biographical note of Vivaldi, and a short analysis of the Concertos contained in the Number.

Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c. **3 0**

This concluding book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare not unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces:—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

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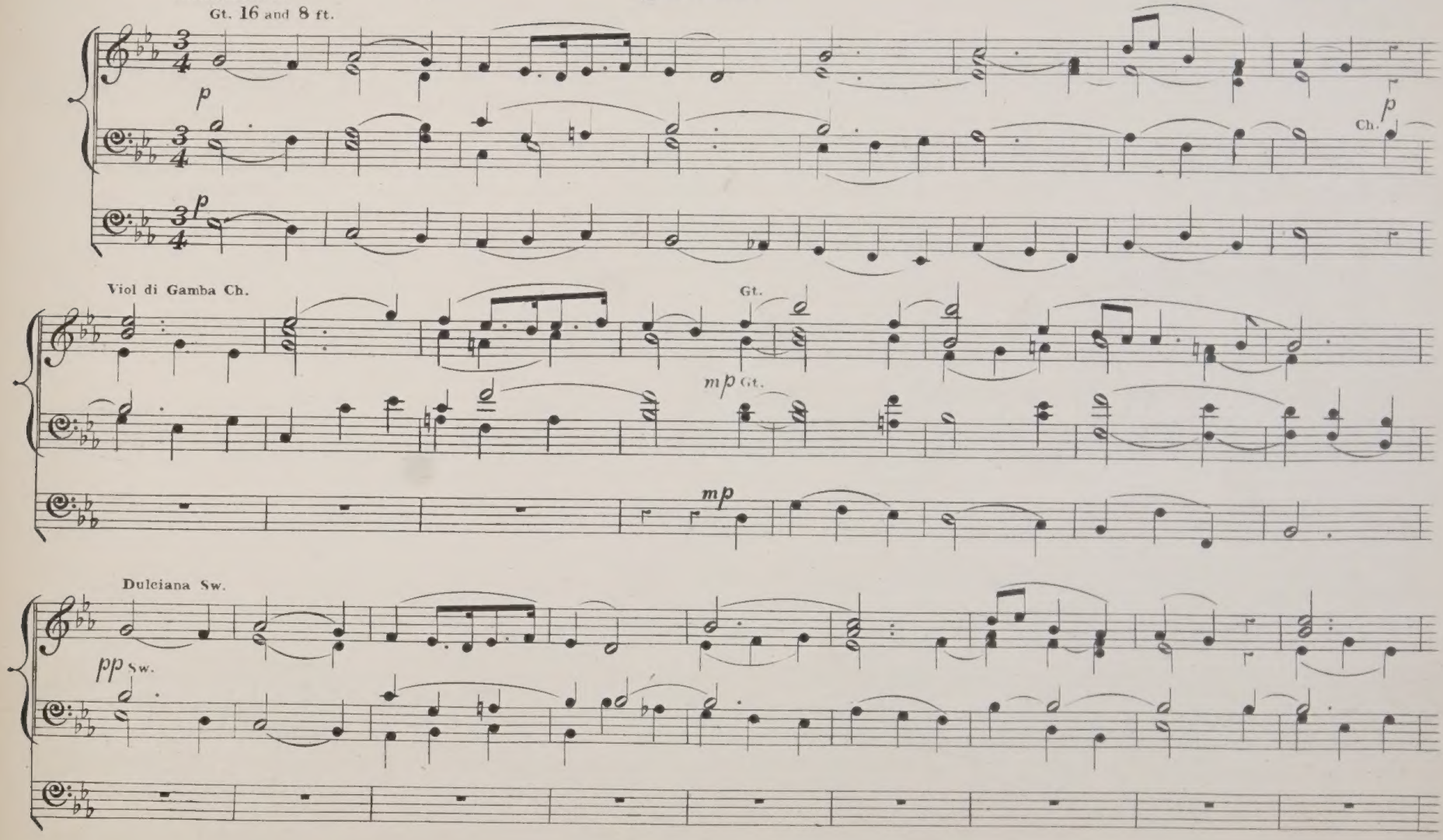
TO "BERENICE".

Minuet.

HANDEL.



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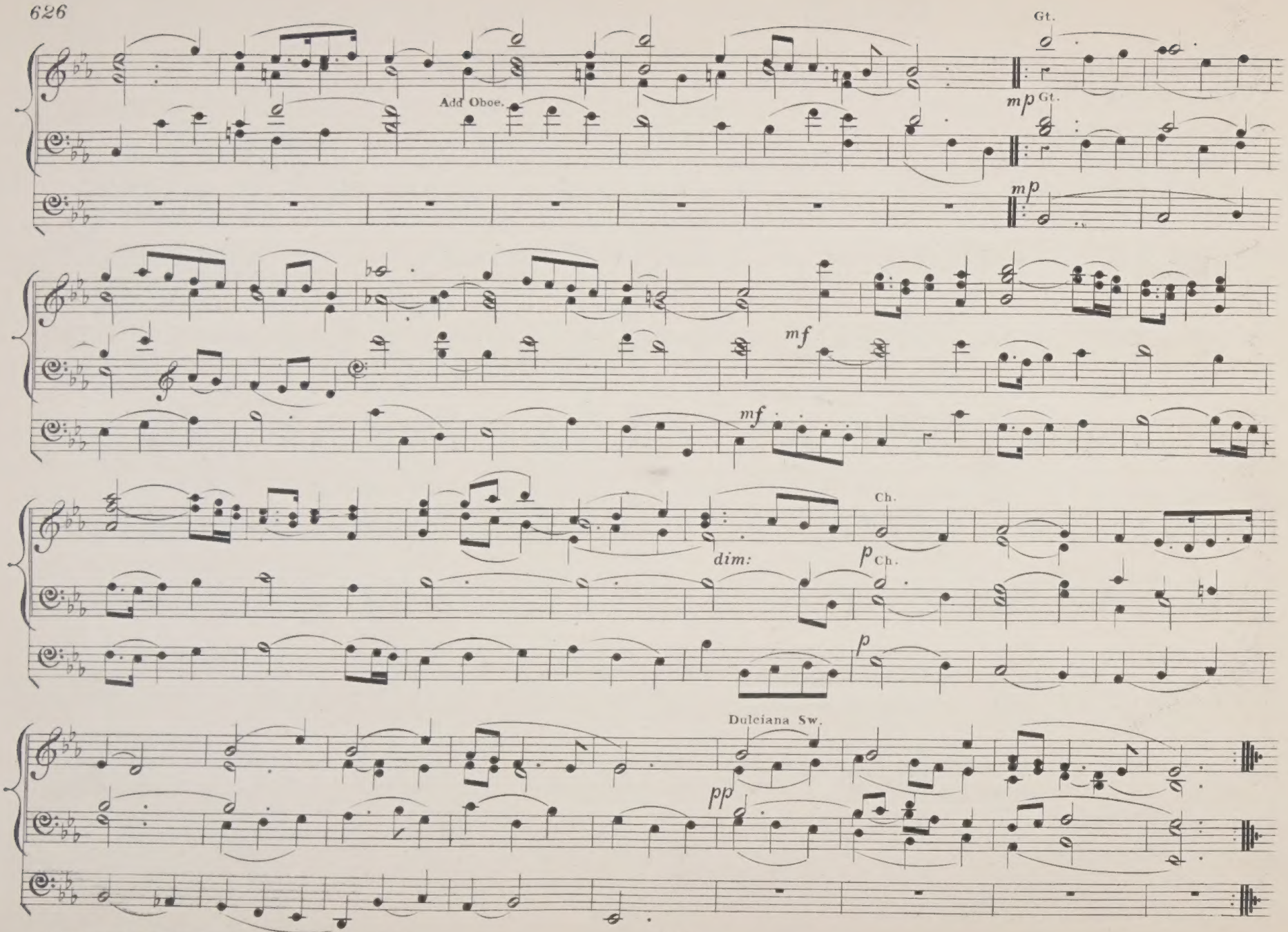
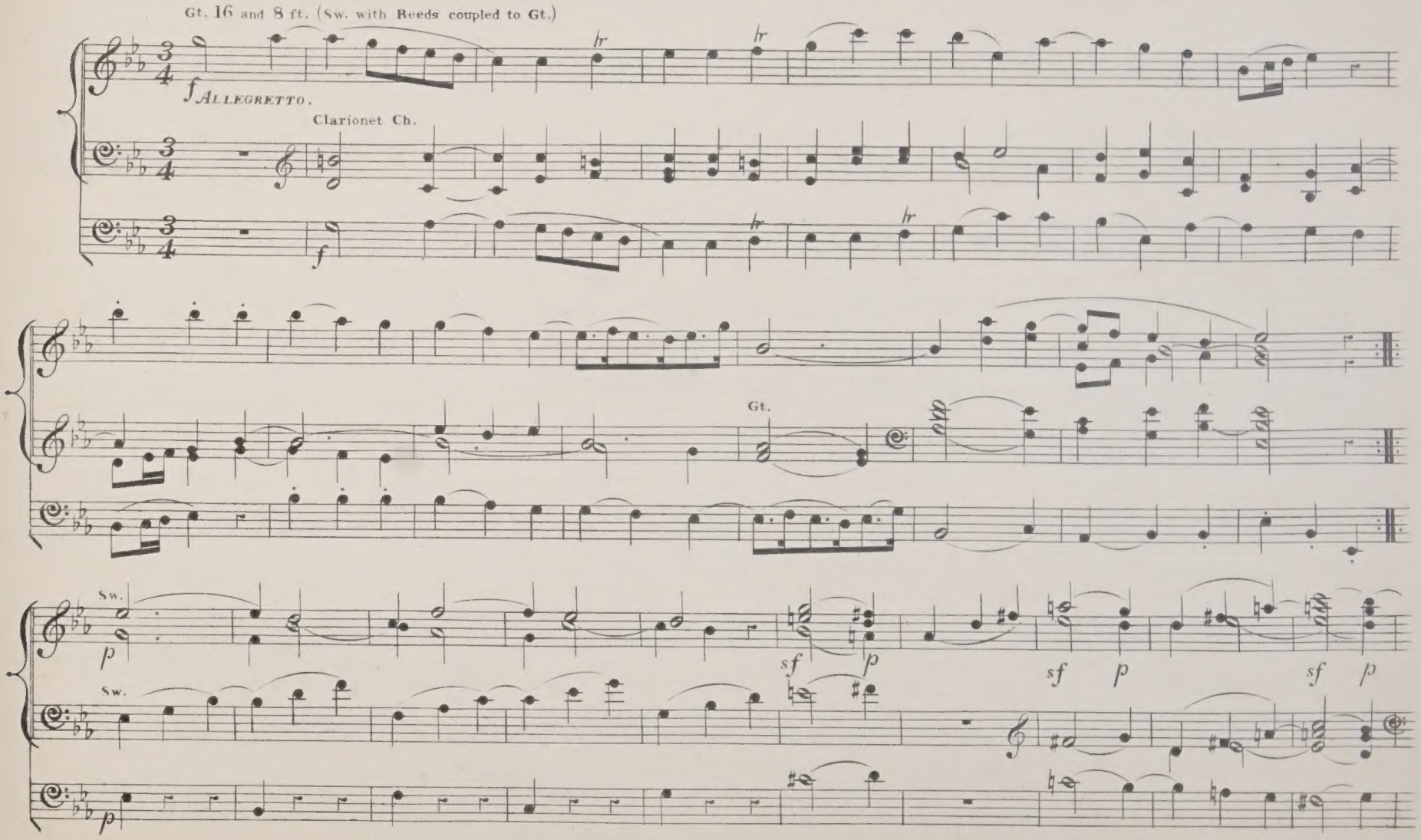

Gt.
Add Oboe.
mp
Gt.
mp
mf
mf
Ch.
dim:
p
Ch.
p
Dulciana Sw.
pp

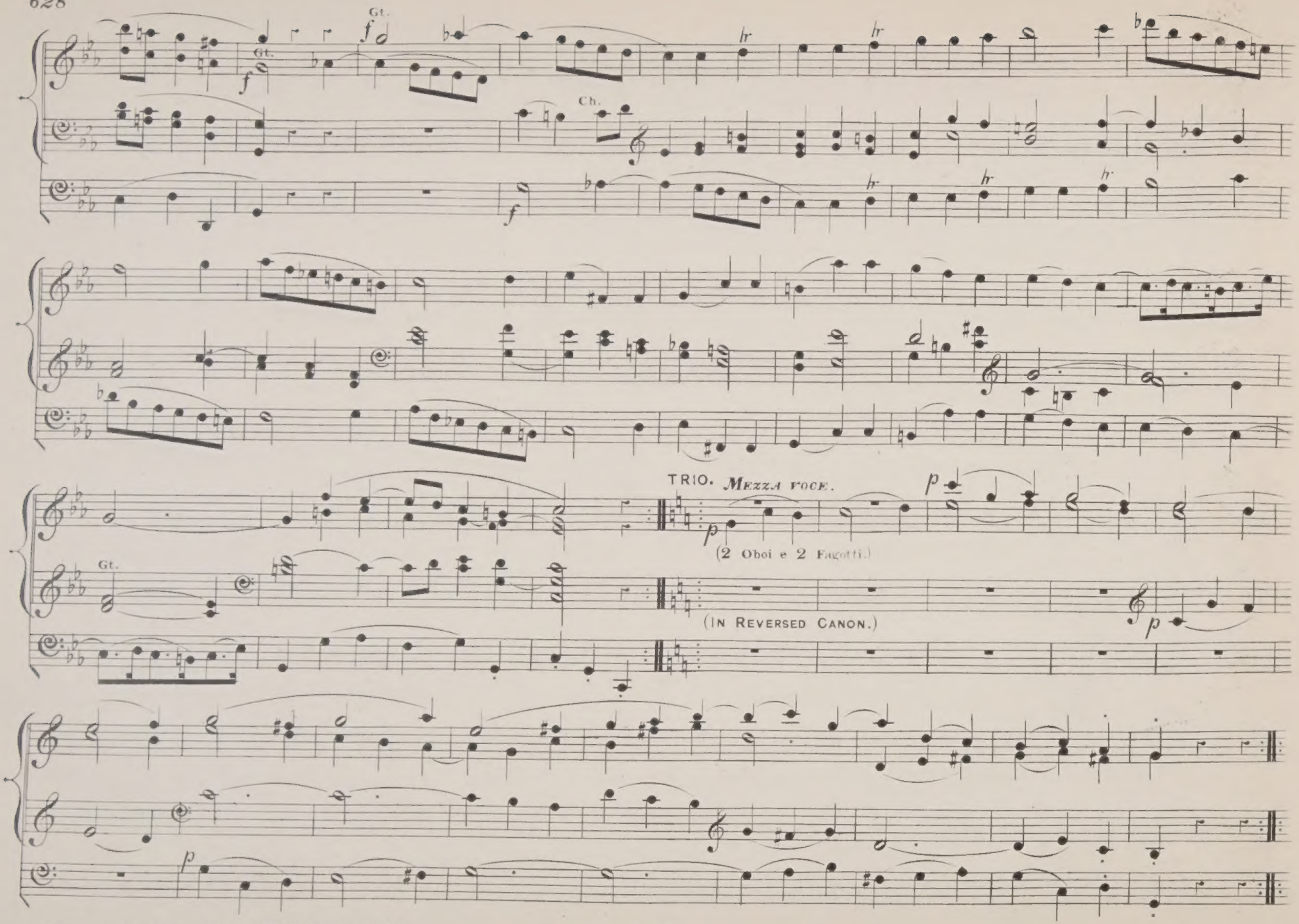
Minuet.

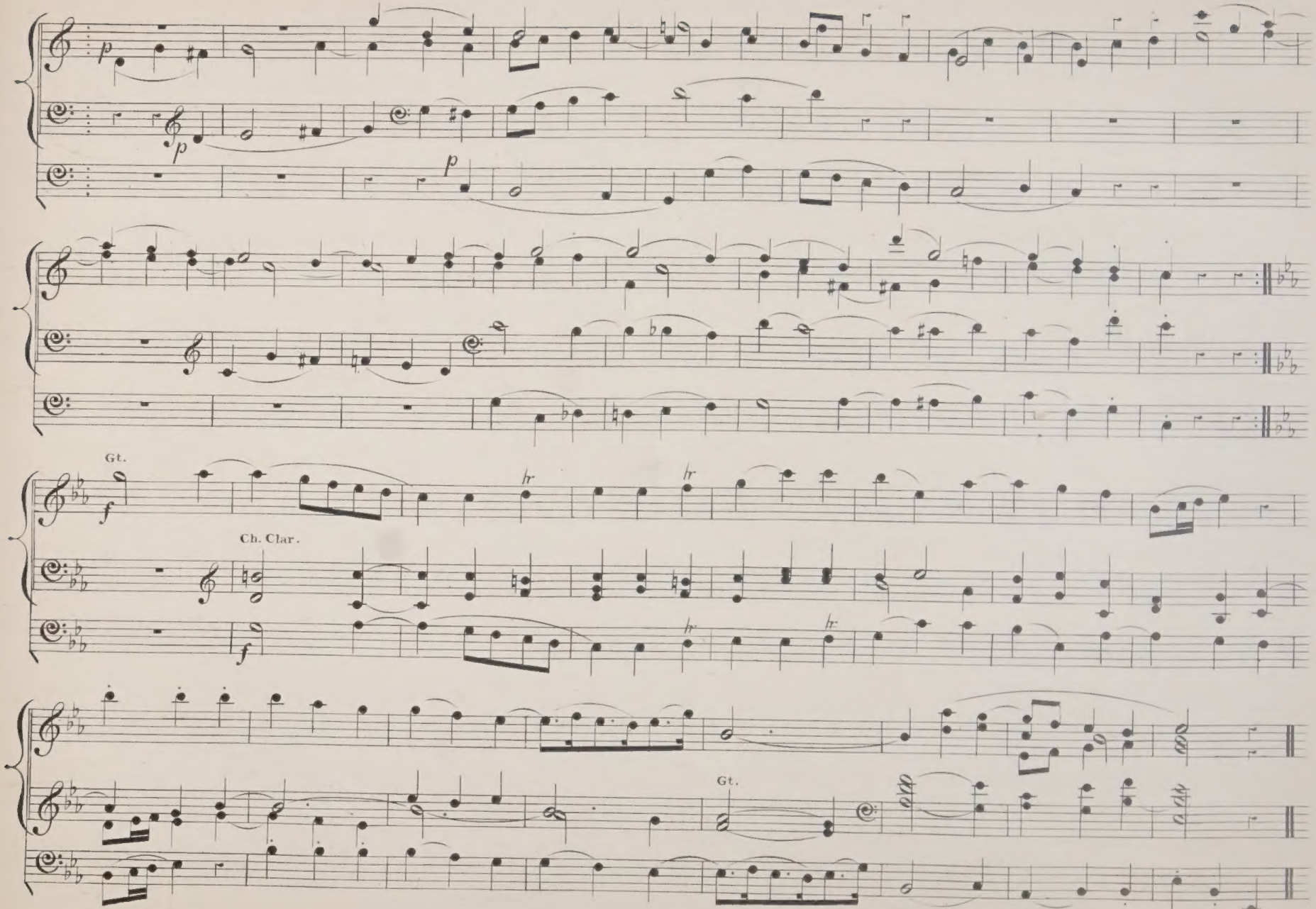
(IN CANON)

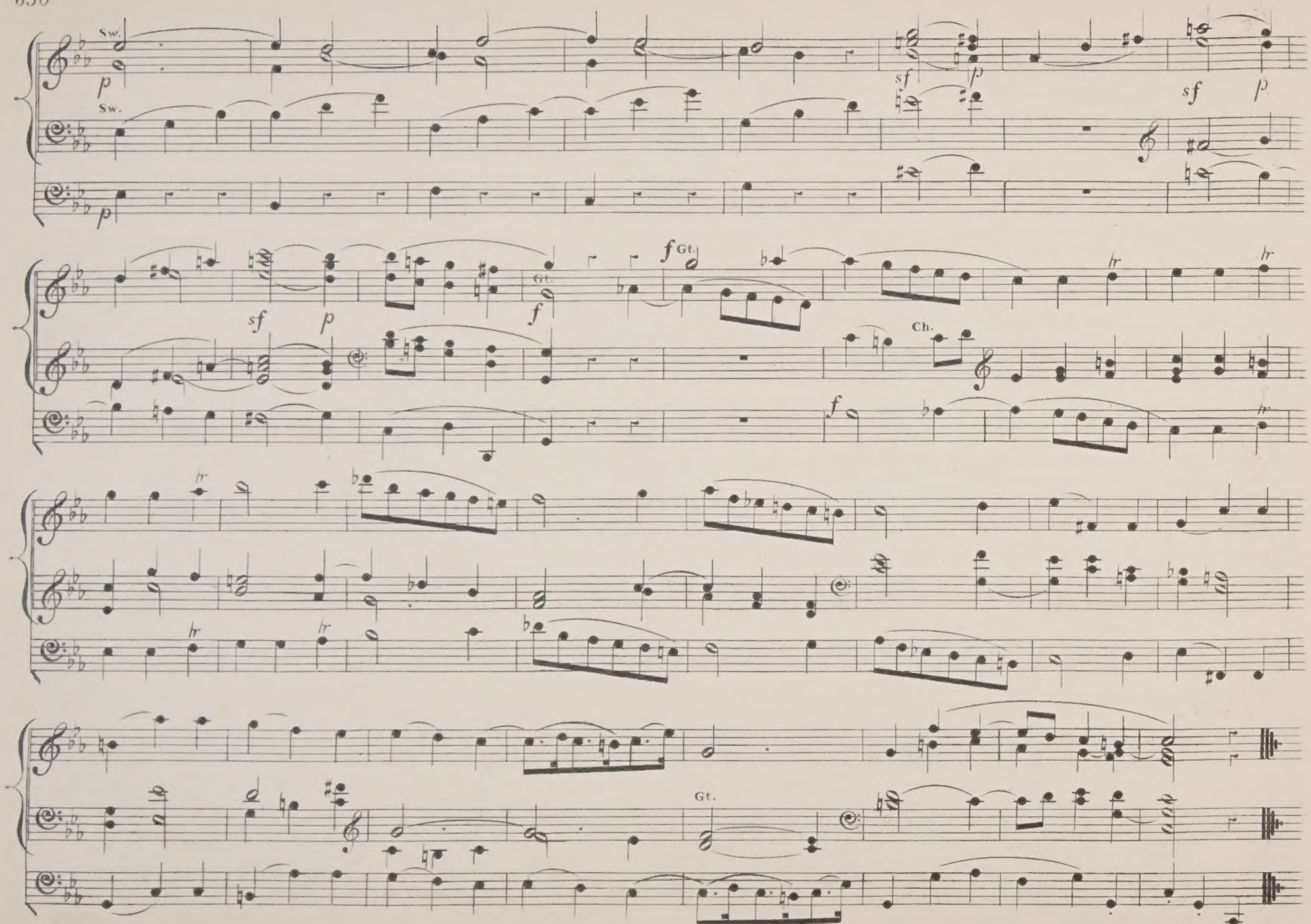
FROM THE SERENADE IN C MINOR FOR HORNS, BASSOONS, CLARIONETS, AND OBOES.

MOZART.




Gt.
Gt.
Ch.
TRIO. Mezza voce.
(2 Oboi e 2 Fagotti.)
Gt.
(In Reversed Canon.)

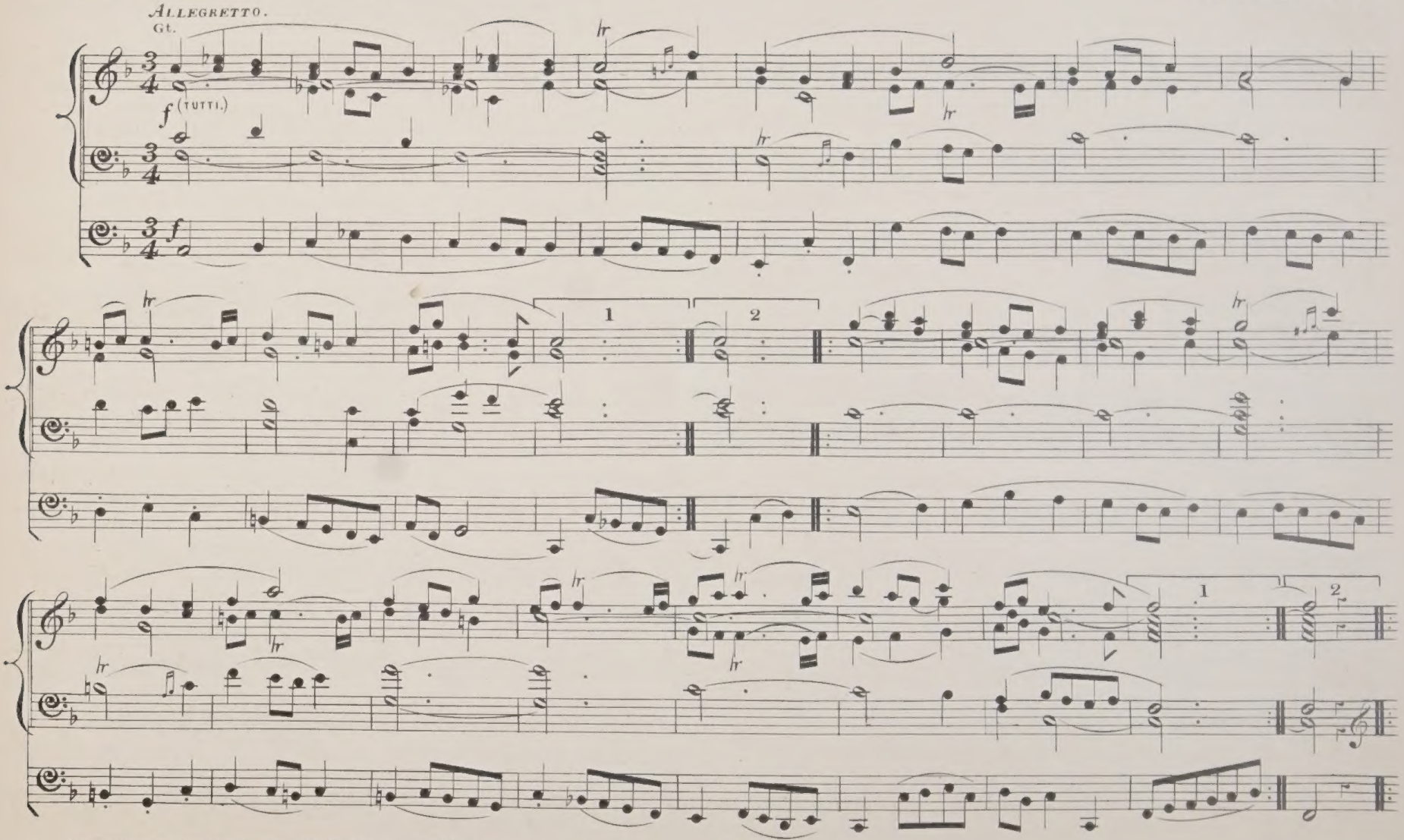

p
p
p
Gt.
f
hr
hr
Ch. Clar.
f
hr
hr
Gt.

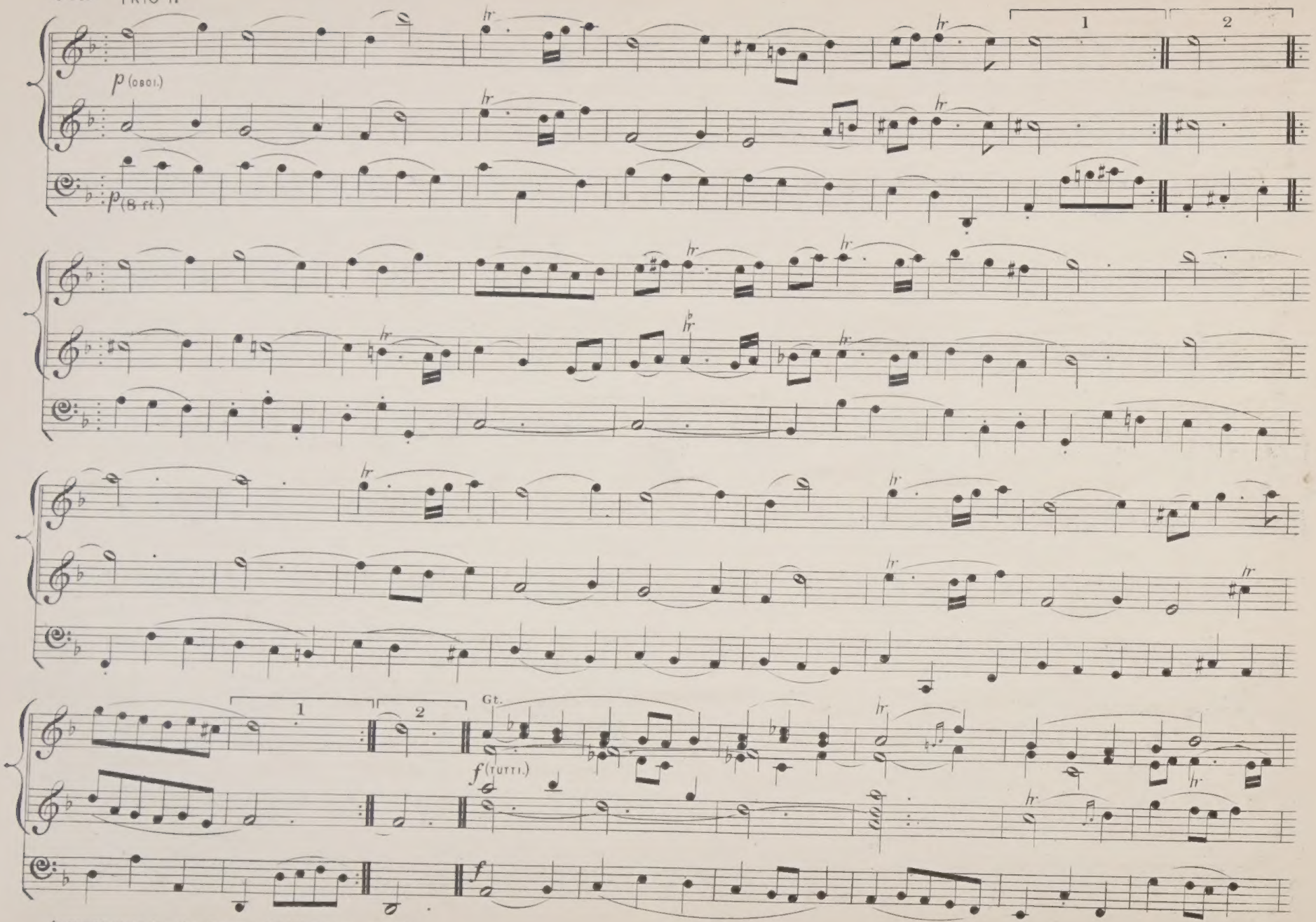

Sw.
p
Sw.
p
sf
p
sf
p
sf
p
Gt.
f
Gt.
f
hr
hr
Ch.
f
hr
hr
hr
Gt.

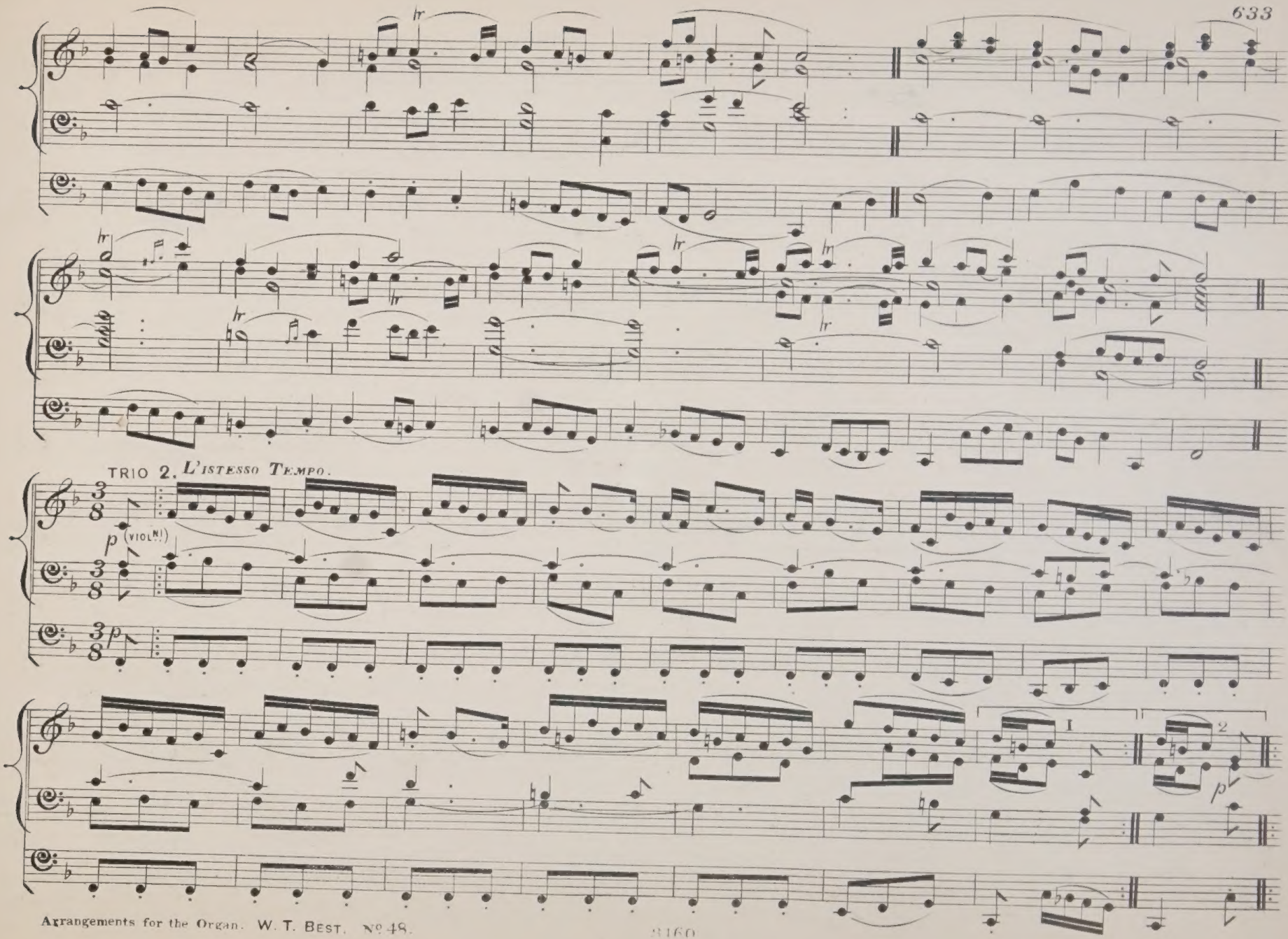
Minuet.

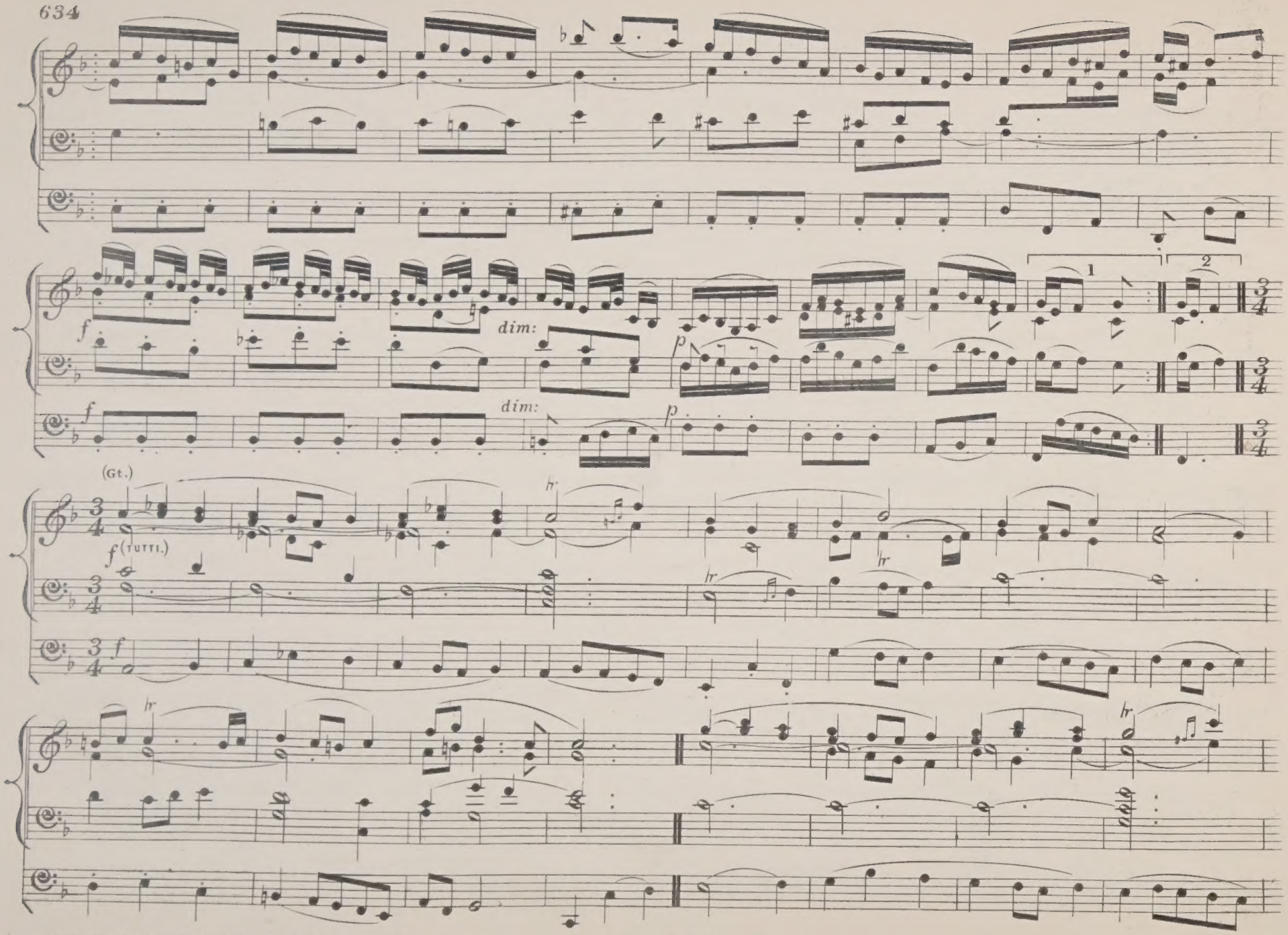
FROM A CONCERTO FOR VIOLINS,
VIOLA, VIOLONCELLO, CONTRA BASSO,
BASSOON, OBOES, AND HORNS.

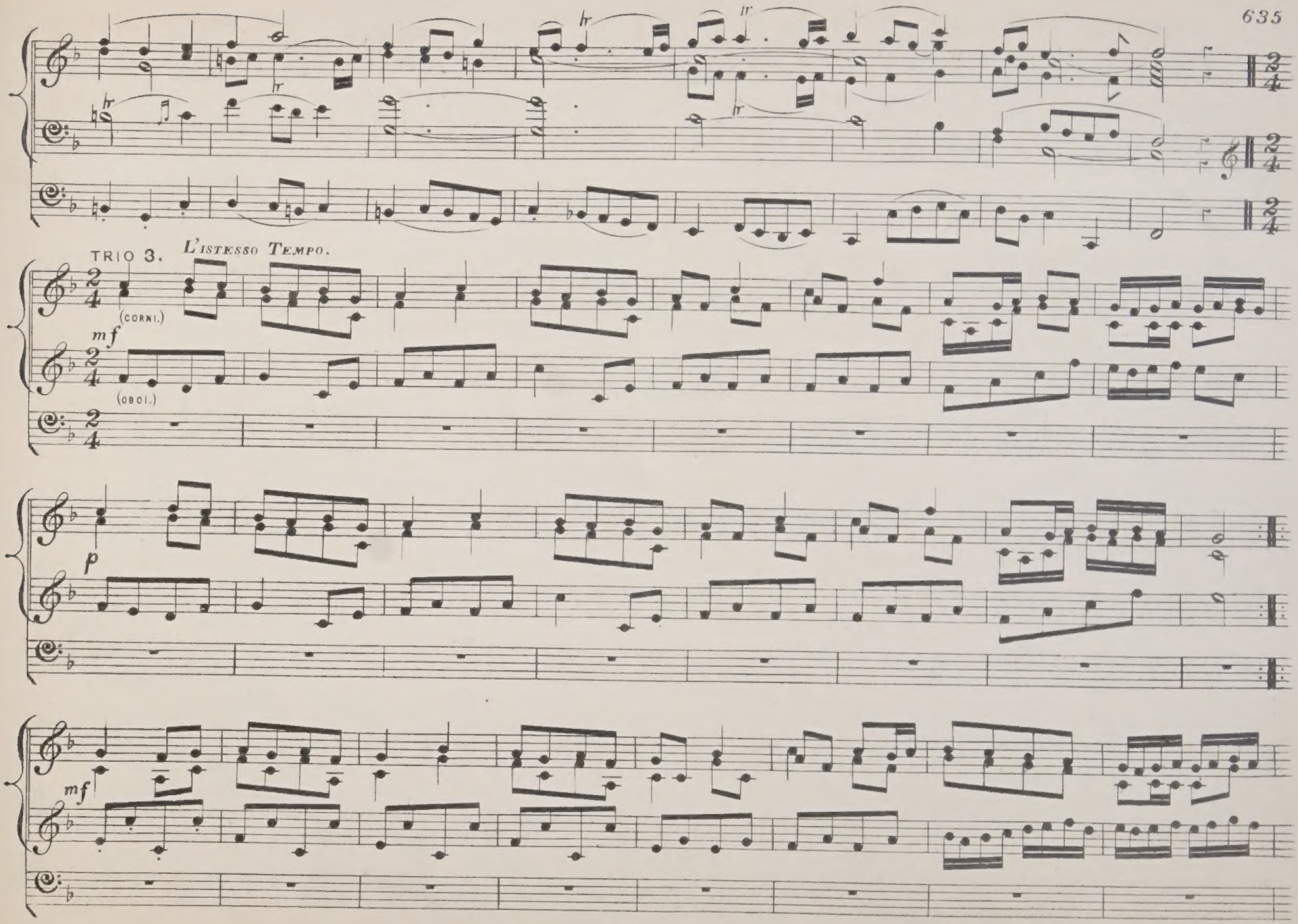
J. S. BACH.

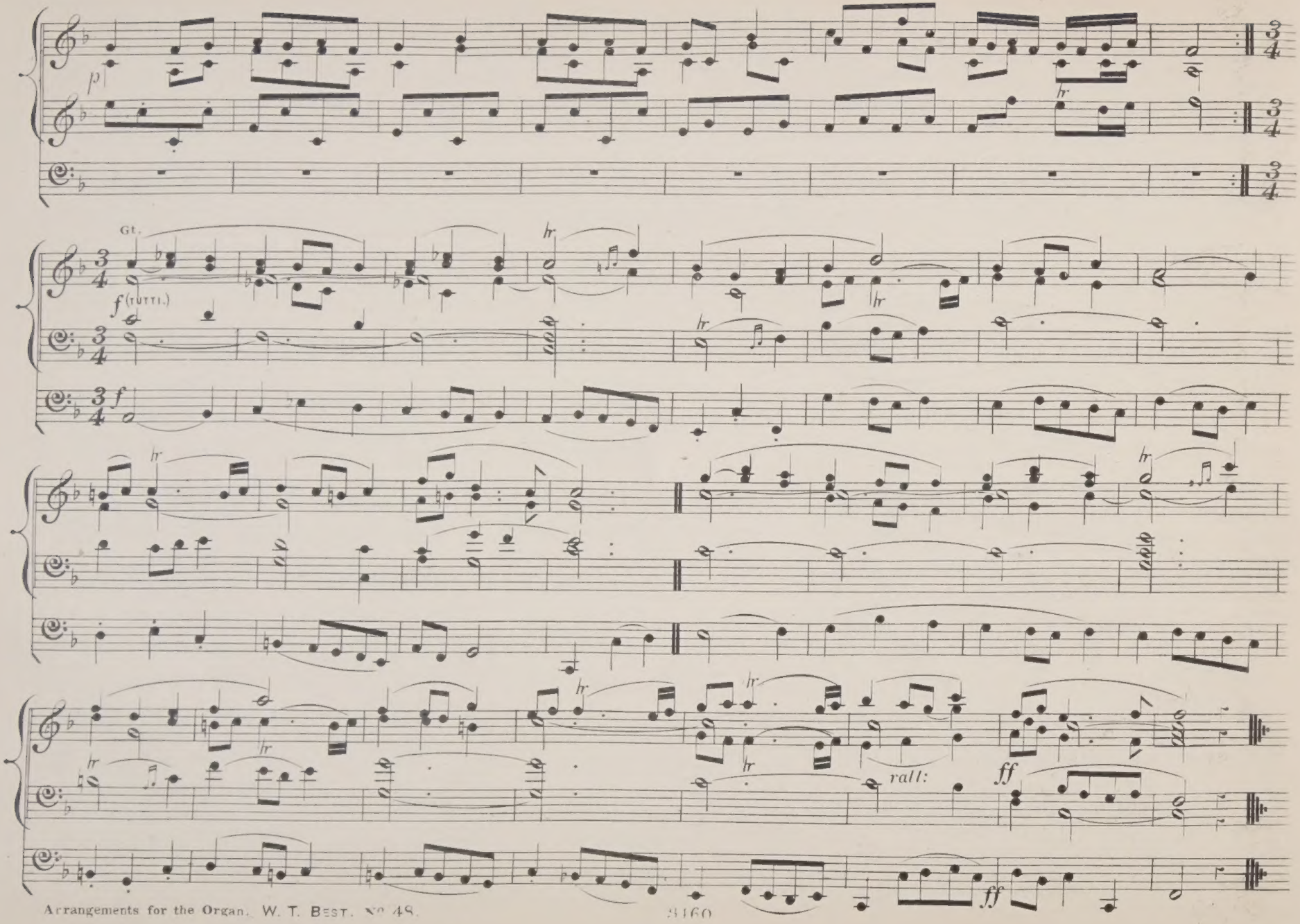



p (oboi.)
p (8 ft.)
1
2
hr
Gt.
f (tutti.)
f


hr
TRIO 2. L'ISTESSO TEMPO.
p (VIOLINI)
p
I
2
p


dim:
dim:
(Gt.)
f (TUTTI.)
hr


TRIO 3.
L'ISTESSO TEMPO.
(CORNI.)
mf
(OBOI.)
p
mf


p
Gt.
f (TUTTI.)
f
hr
rall:
ff
ff

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6. Allegro moderato, in C.

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16. Andantino, in E flat.
17. Choral Prelude on the Tune "St. Bride," in A minor.
18. Andante, in B flat.

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21. Andante tranquillo, in A.
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24. Allegro con brio, in E.

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30. "O magnum Mysterium!" Andante, in E flat.

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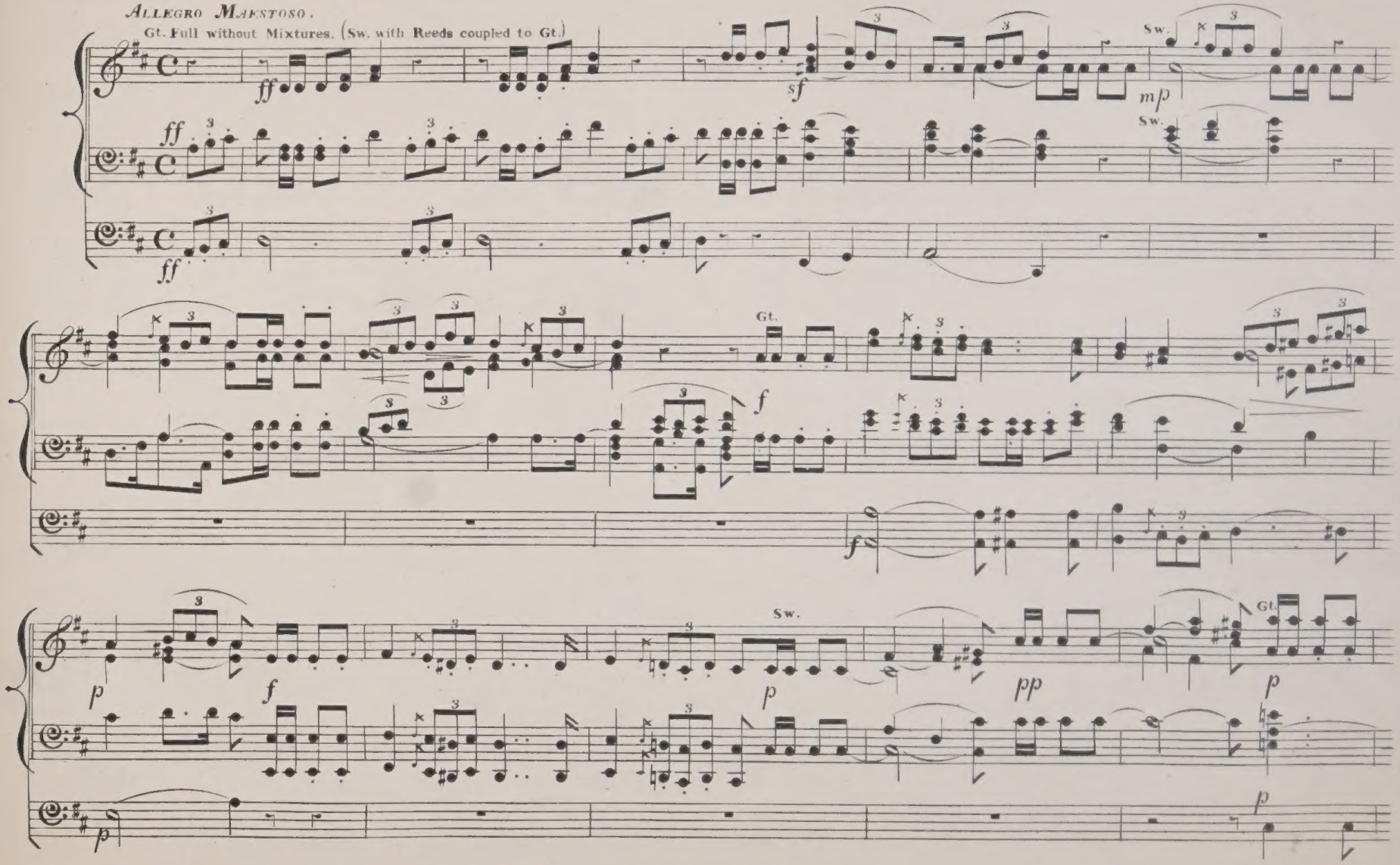

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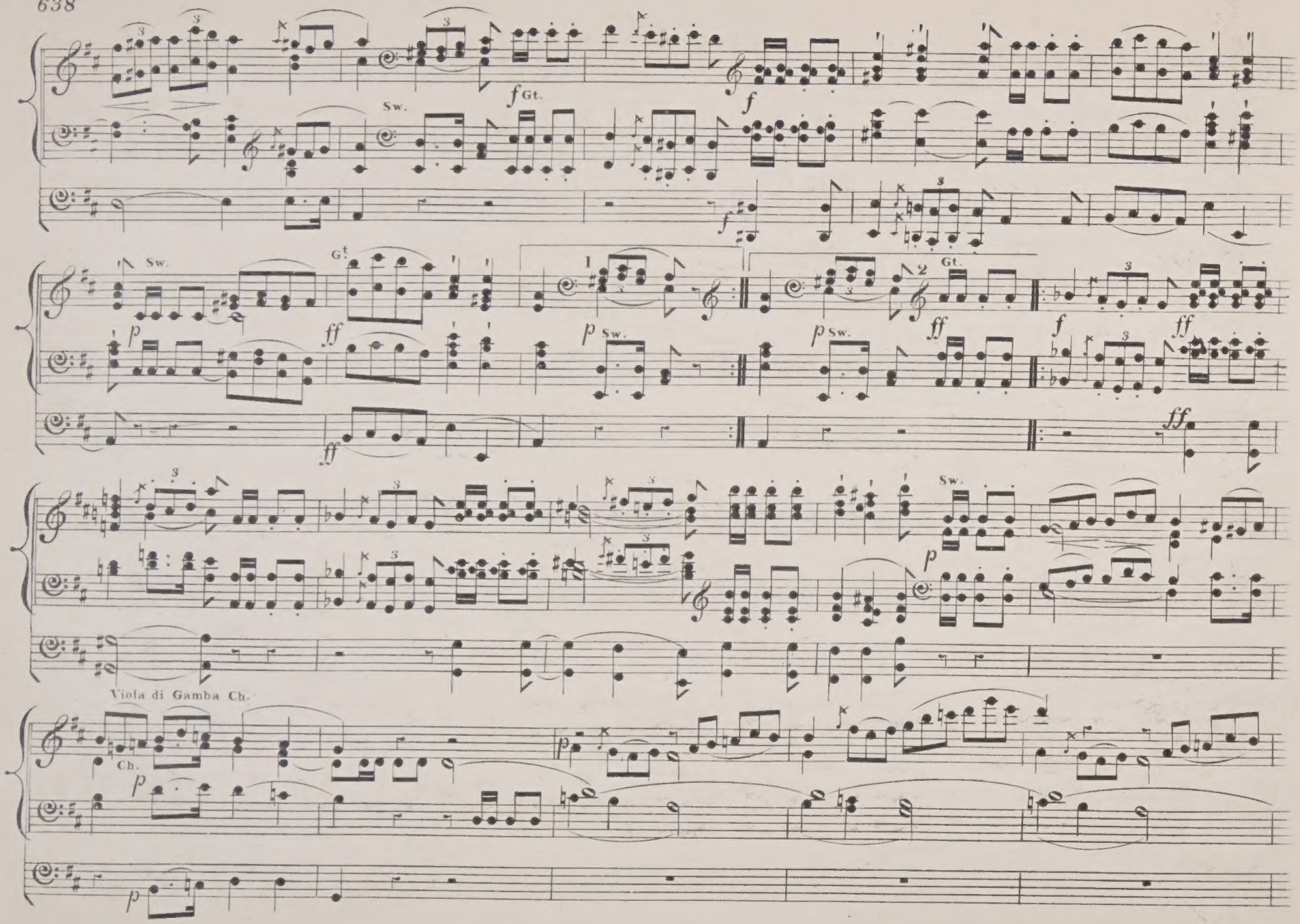
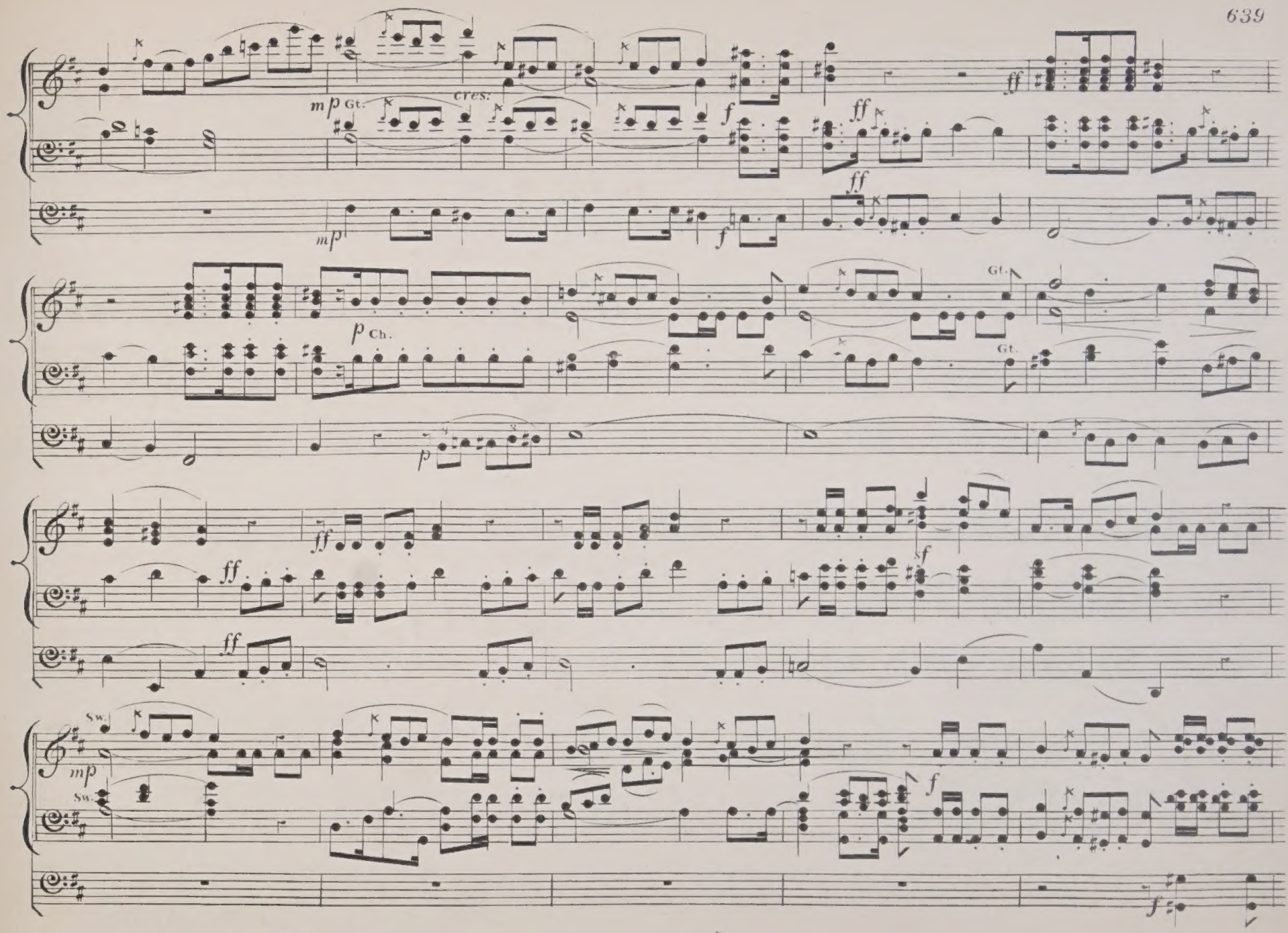
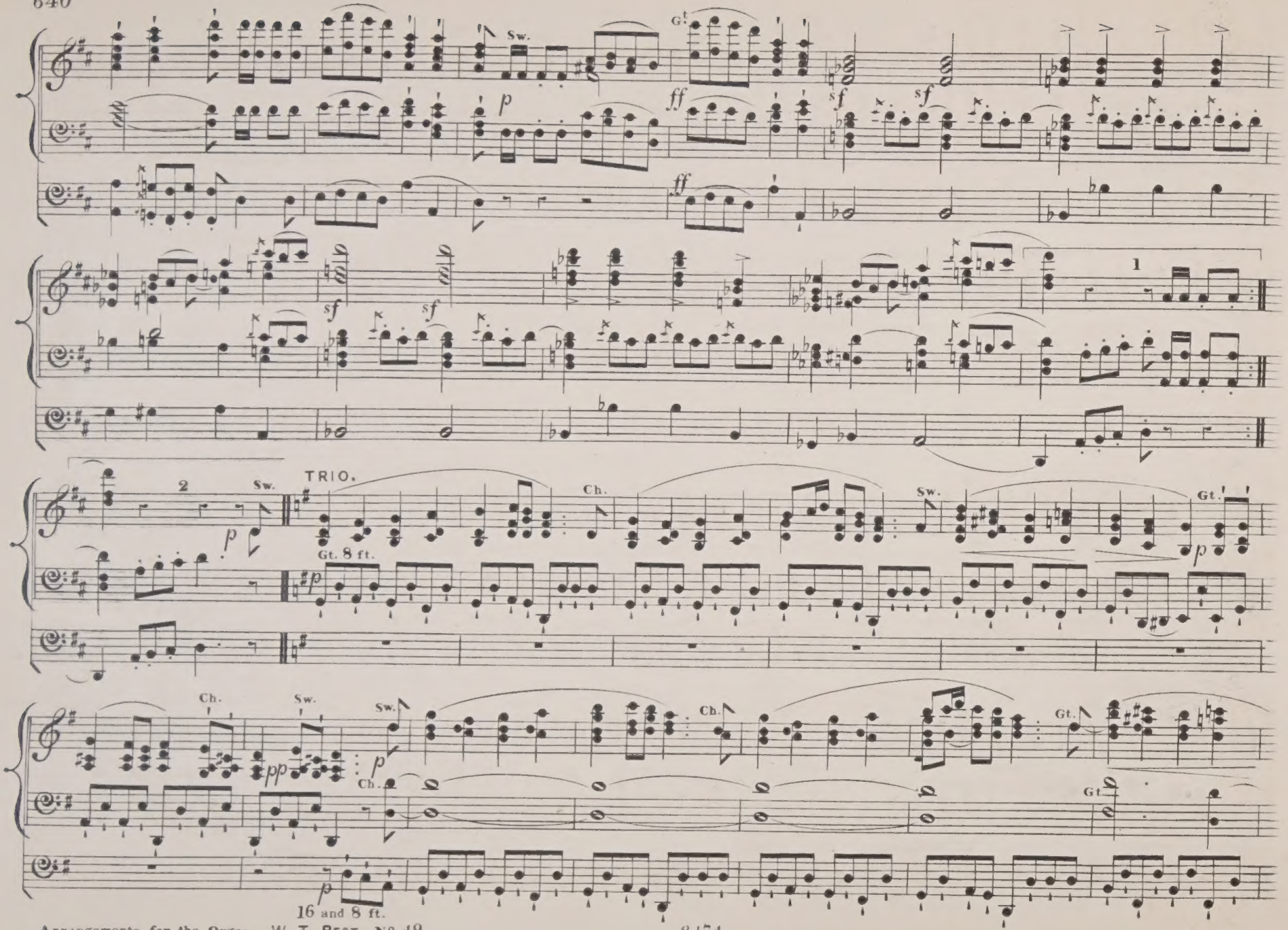
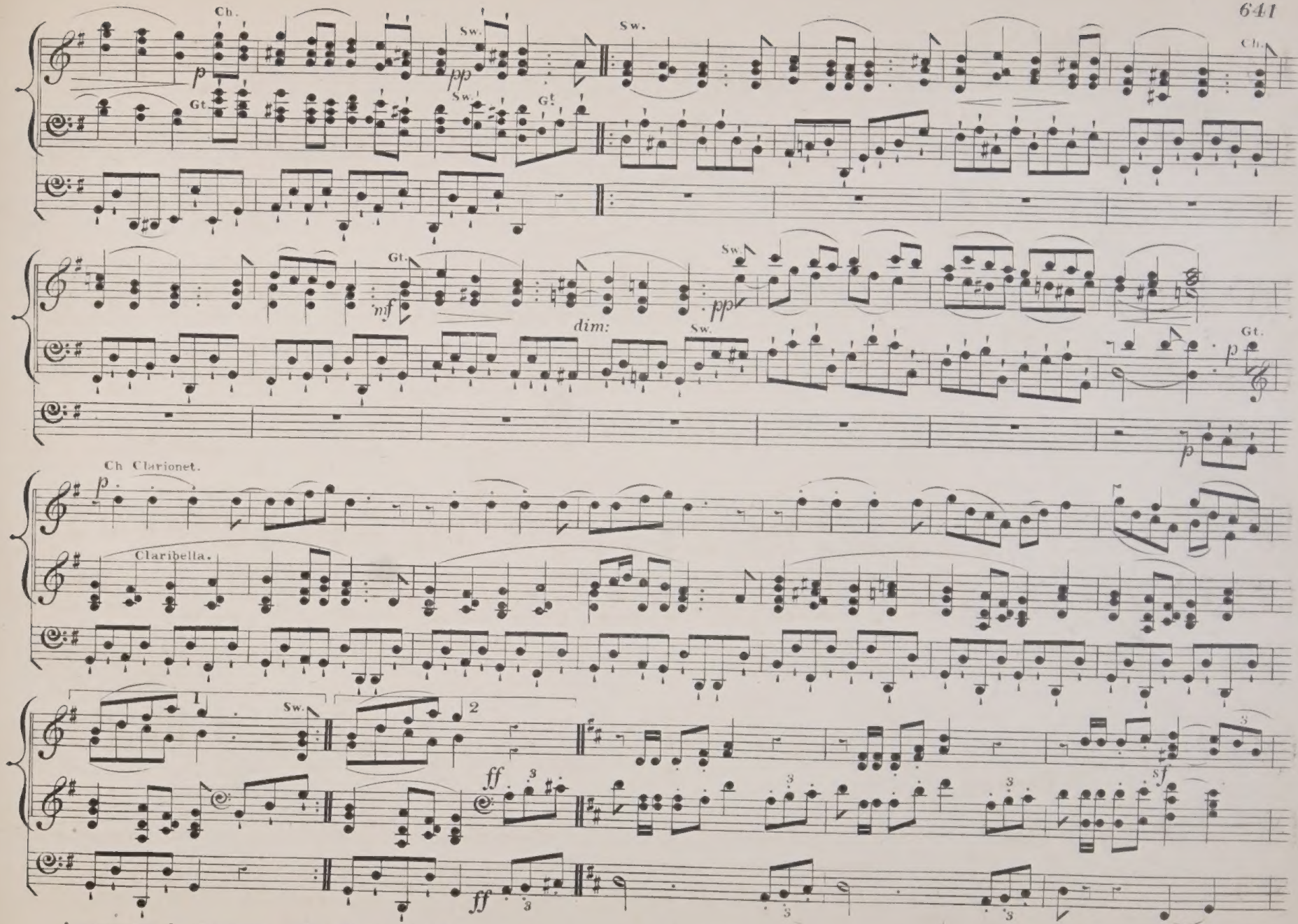
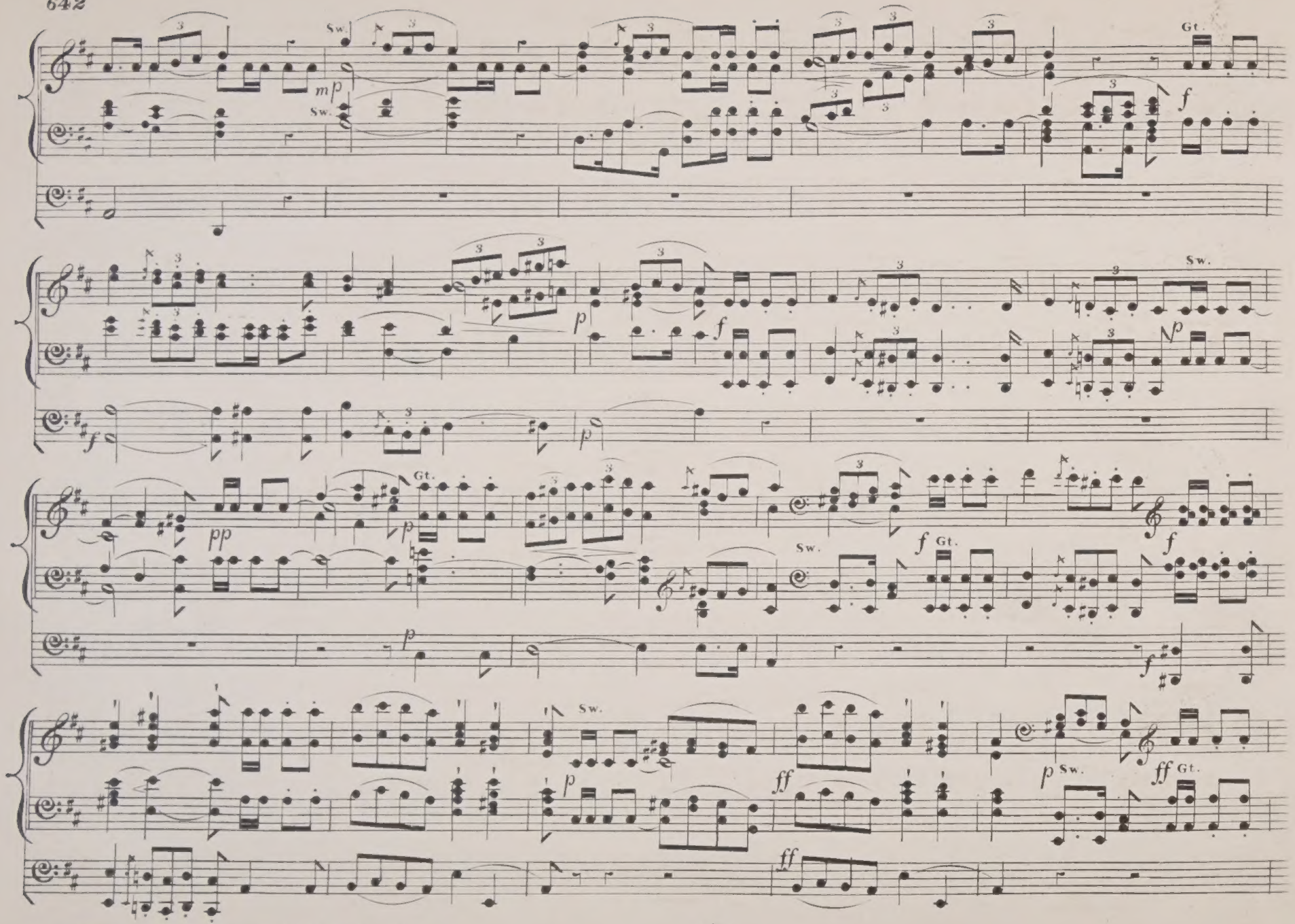

Sw.
Gt.
Viola di Gamba Ch.
Ch.


mp Gt.
cres:
f
ff
ff
mp
f
ff
p Ch.
Gt.
Gt.
p
ff
ff
ff
sf
Sw.
mp
Sw.
f
f


Sw.
Gt.
p
ff
sf
sf
sf
sf
1
2
Sw.
TRIO.
Ch.
Sw.
Gt.
Gt. 8 ft.
p
p
Ch.
Sw.
Sw.
Ch.
Gt.
Ch.
Gt.
pp
p
p
16 and 8 ft.


Ch.
Sw.
Gt.
dim:
Ch Clarionet.
Claribella.


Sw.
mp
Sw.
Gt.
f
p
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Sw.
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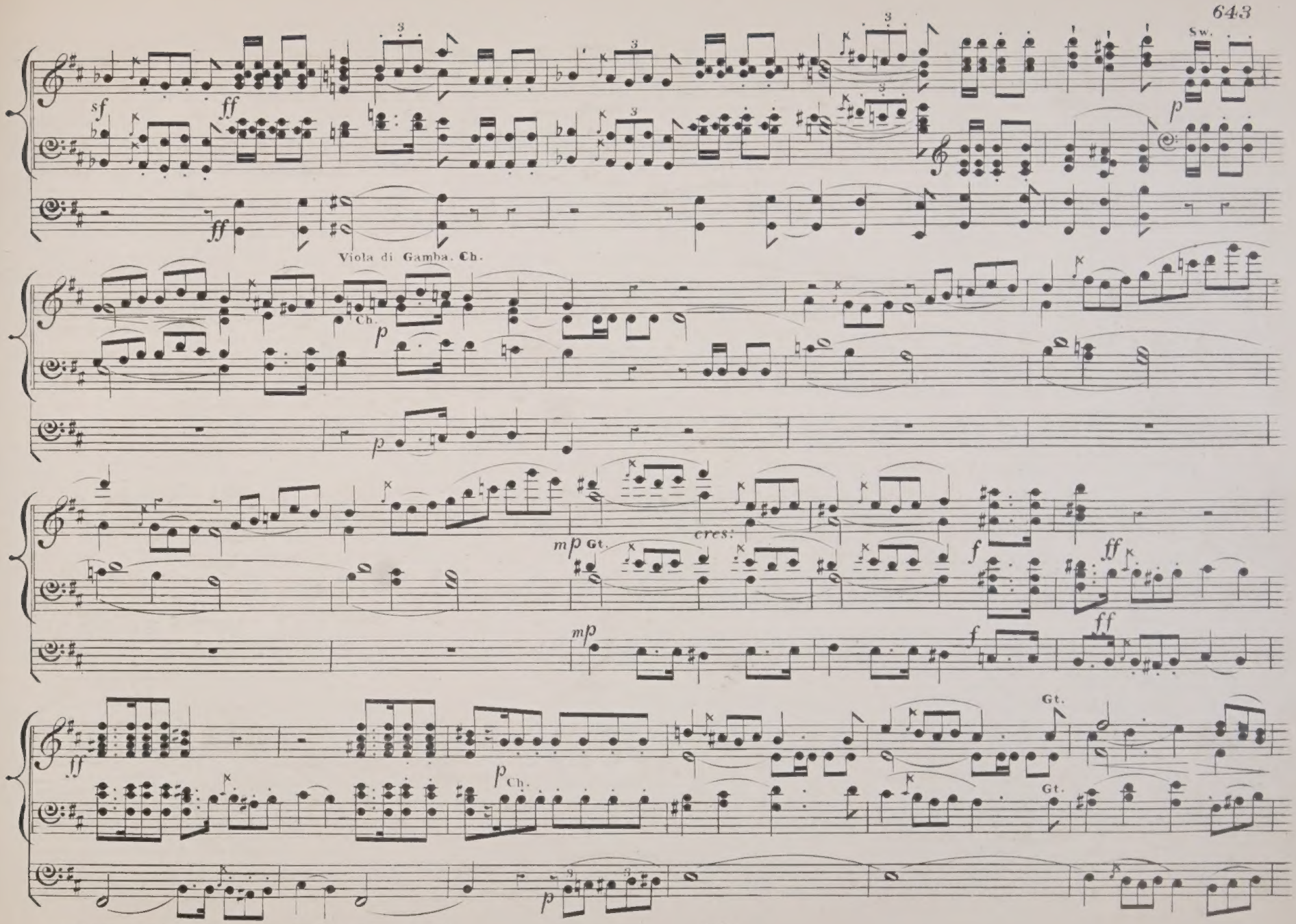
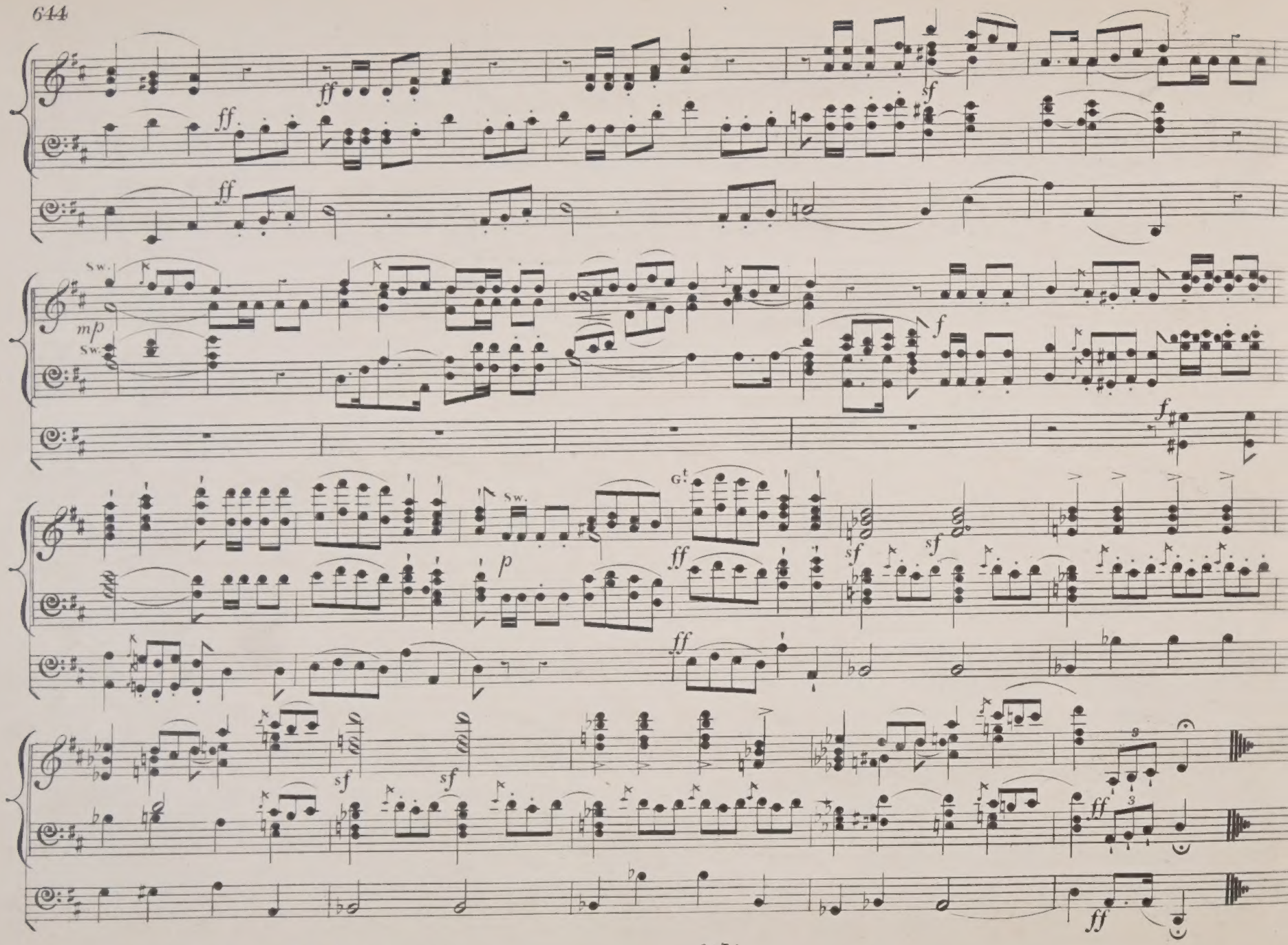
p Sw.
ff Gt.
ff

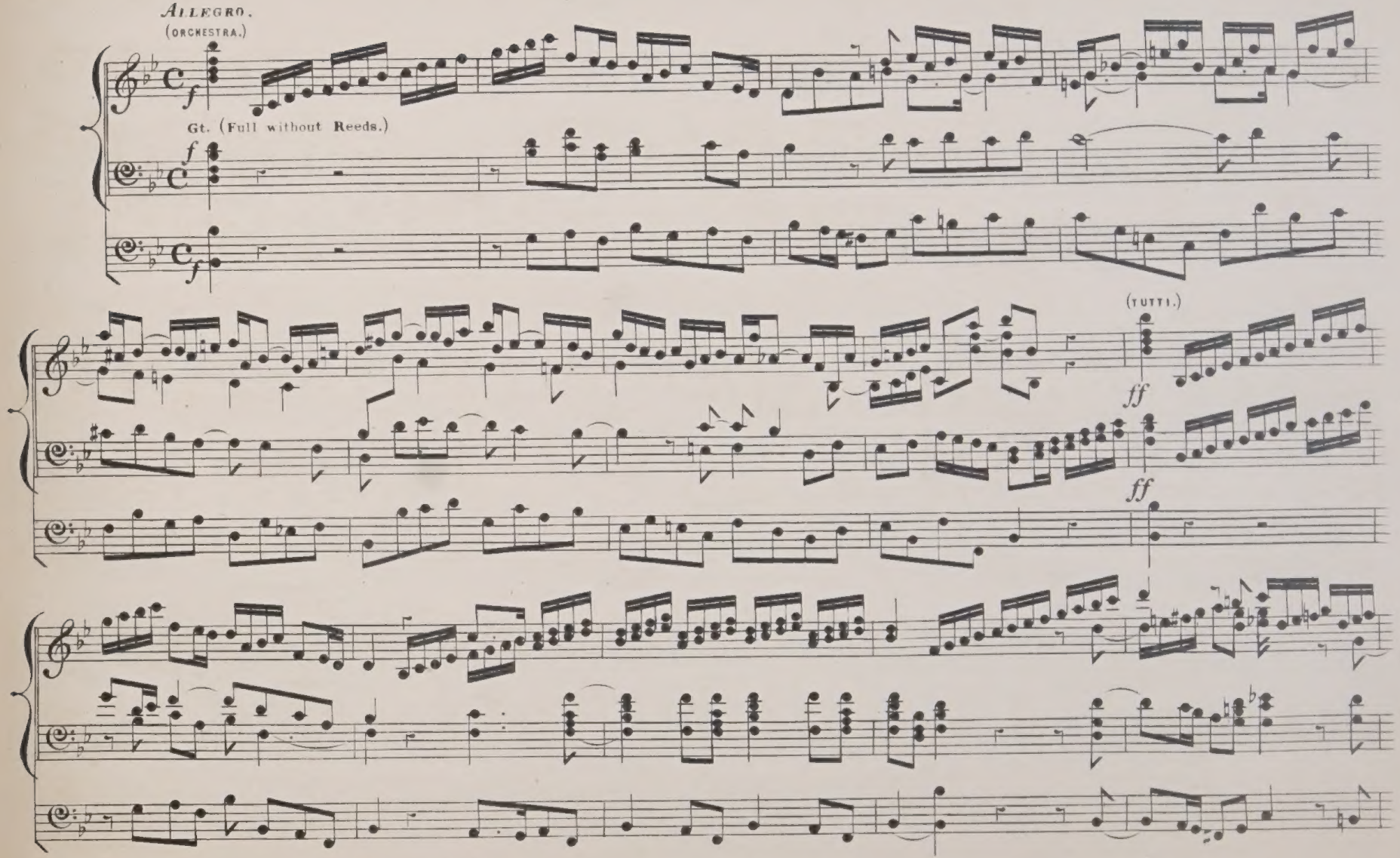

Sw.
Viola di Gamba. Ch.
Ch.
Gt.
cres:
Gt.
Gt.
Ch.

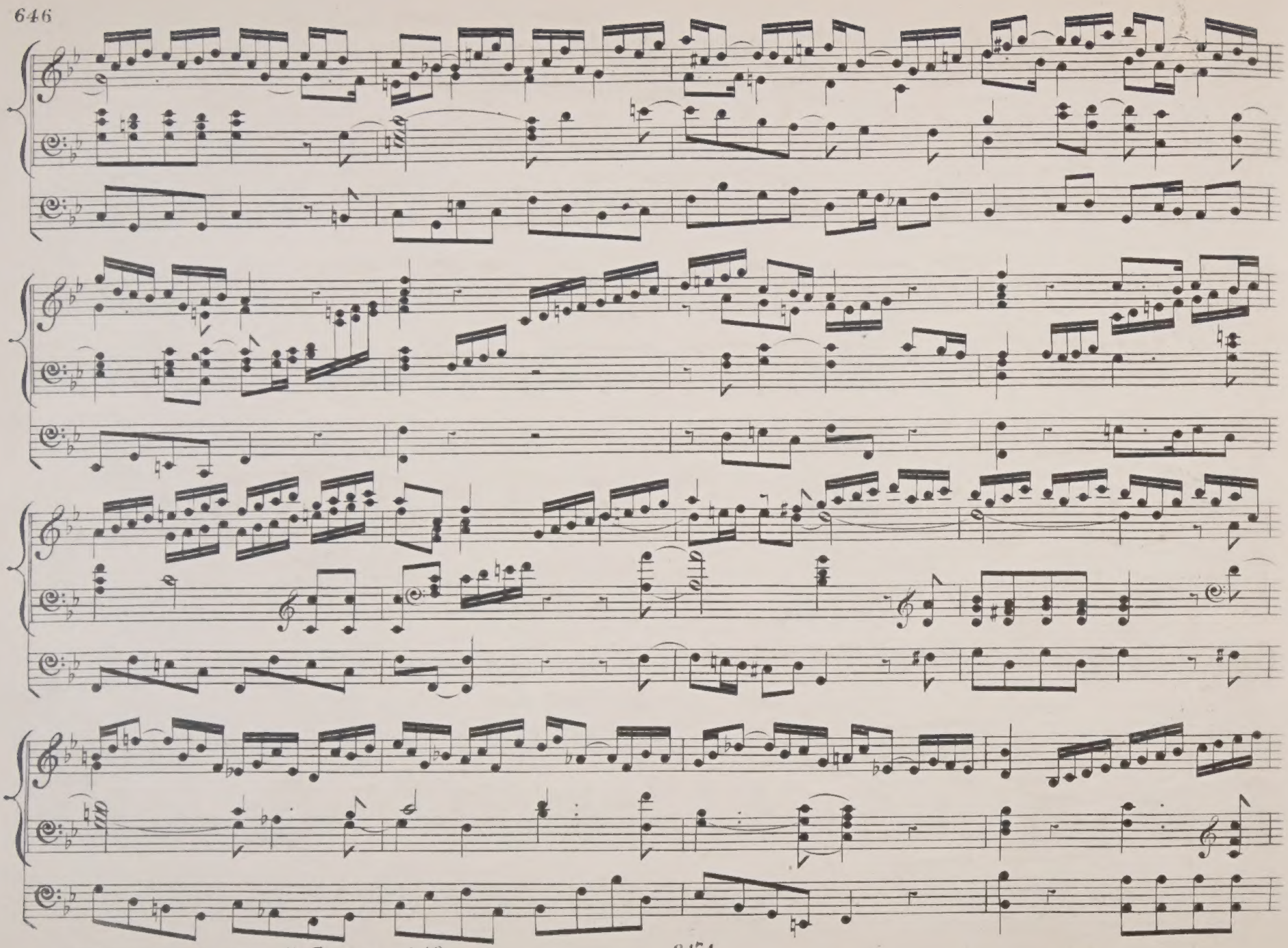

ff
ff
ff
sf
Sw.
mp
Sw.
f
f
Sw.
p
G.
ff
sf
sf
ff
sf
sf
3
ff
3
ff

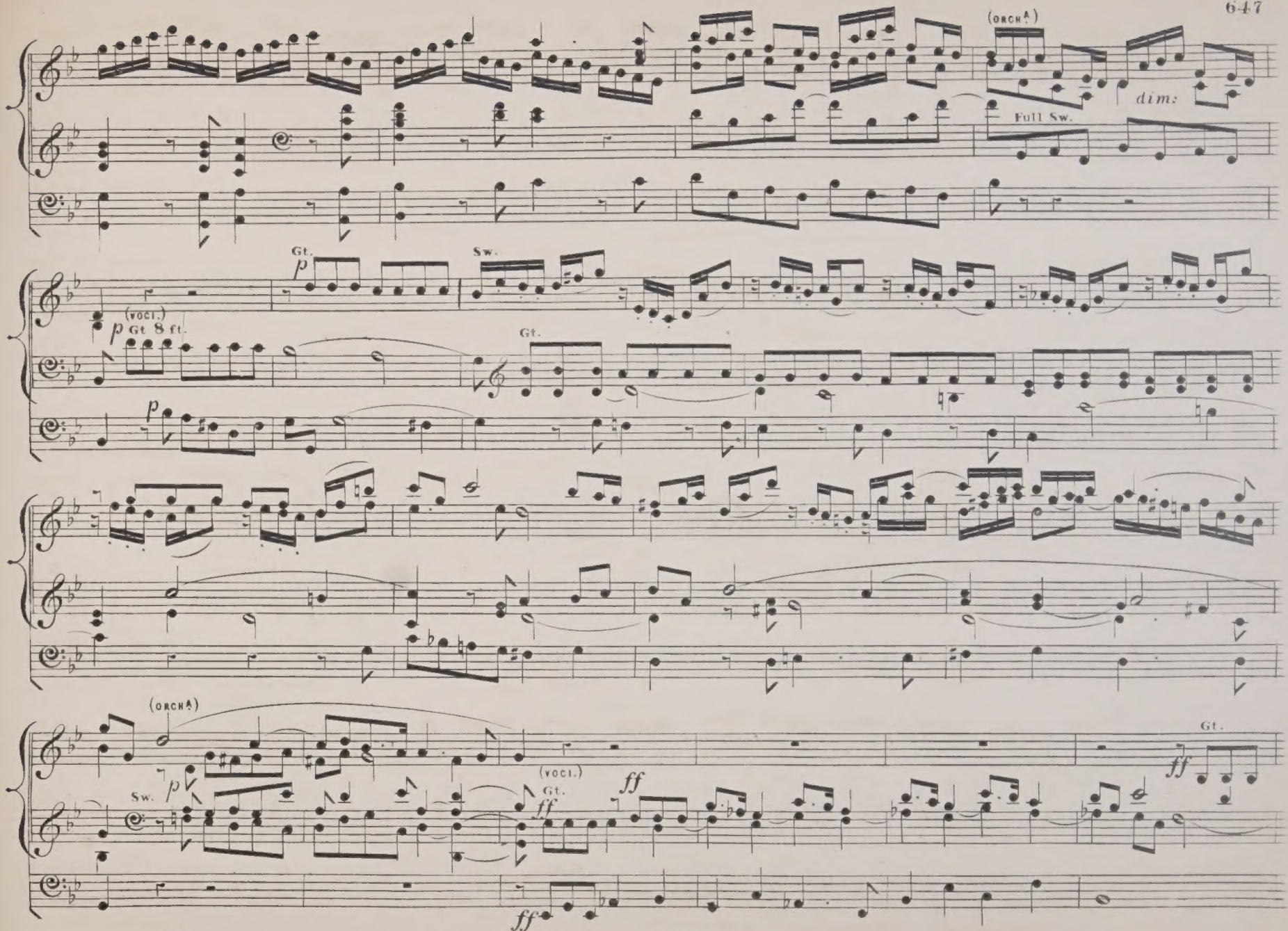
CHORUS.

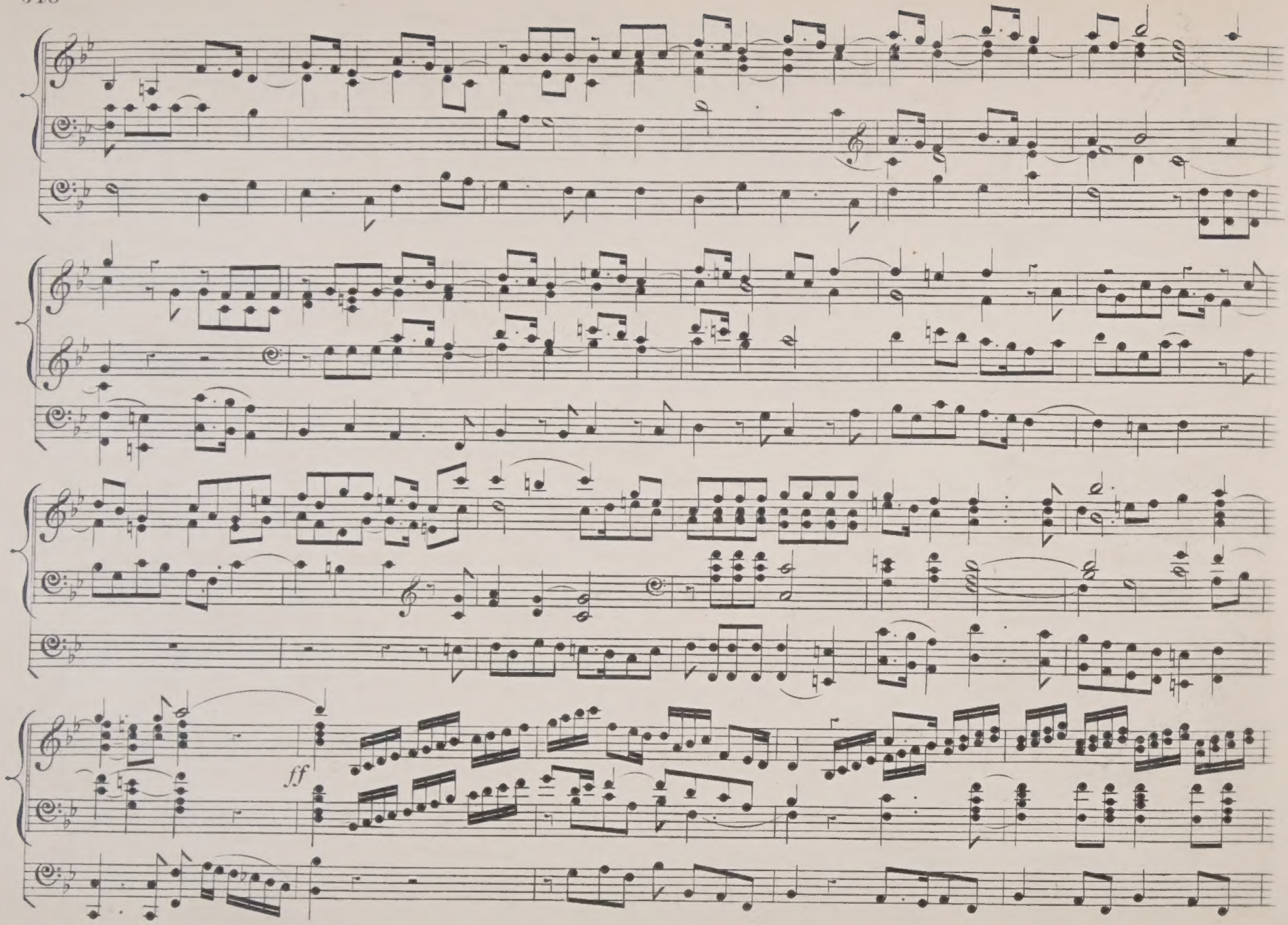
"Hail! mighty Joshua, hail!"

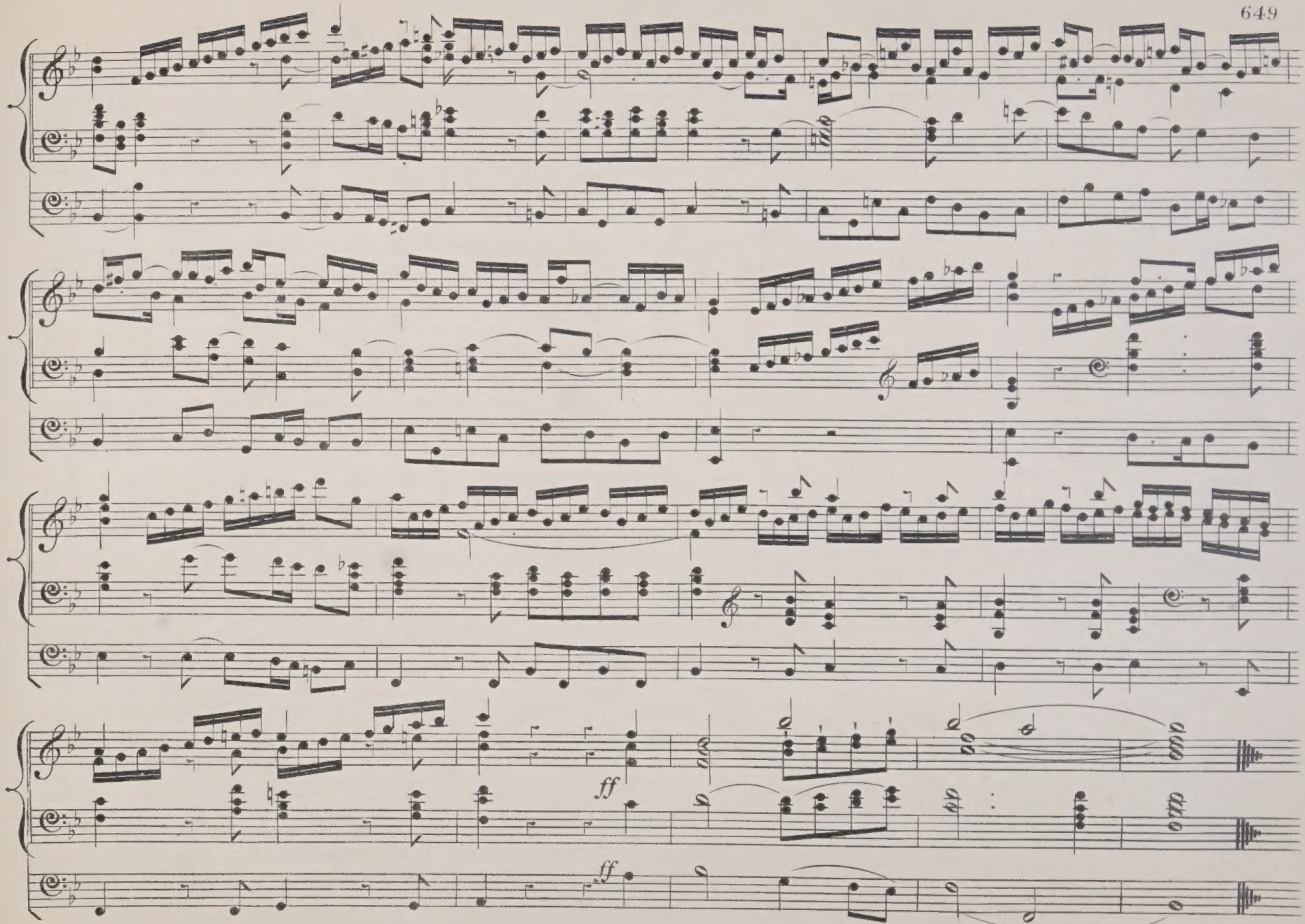
JOSHUA. HANDEL.






(ORCH.A)
dim.
Full Sw.
Gt.
Sw.
(VOCI.)
Gt. 8 ft.
Gt.
(ORCH.A)
Sw.
(VOCI.)
Gt.
Gt.


ff


ff
ff

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36. Adagio Elegiaco, in E minor.

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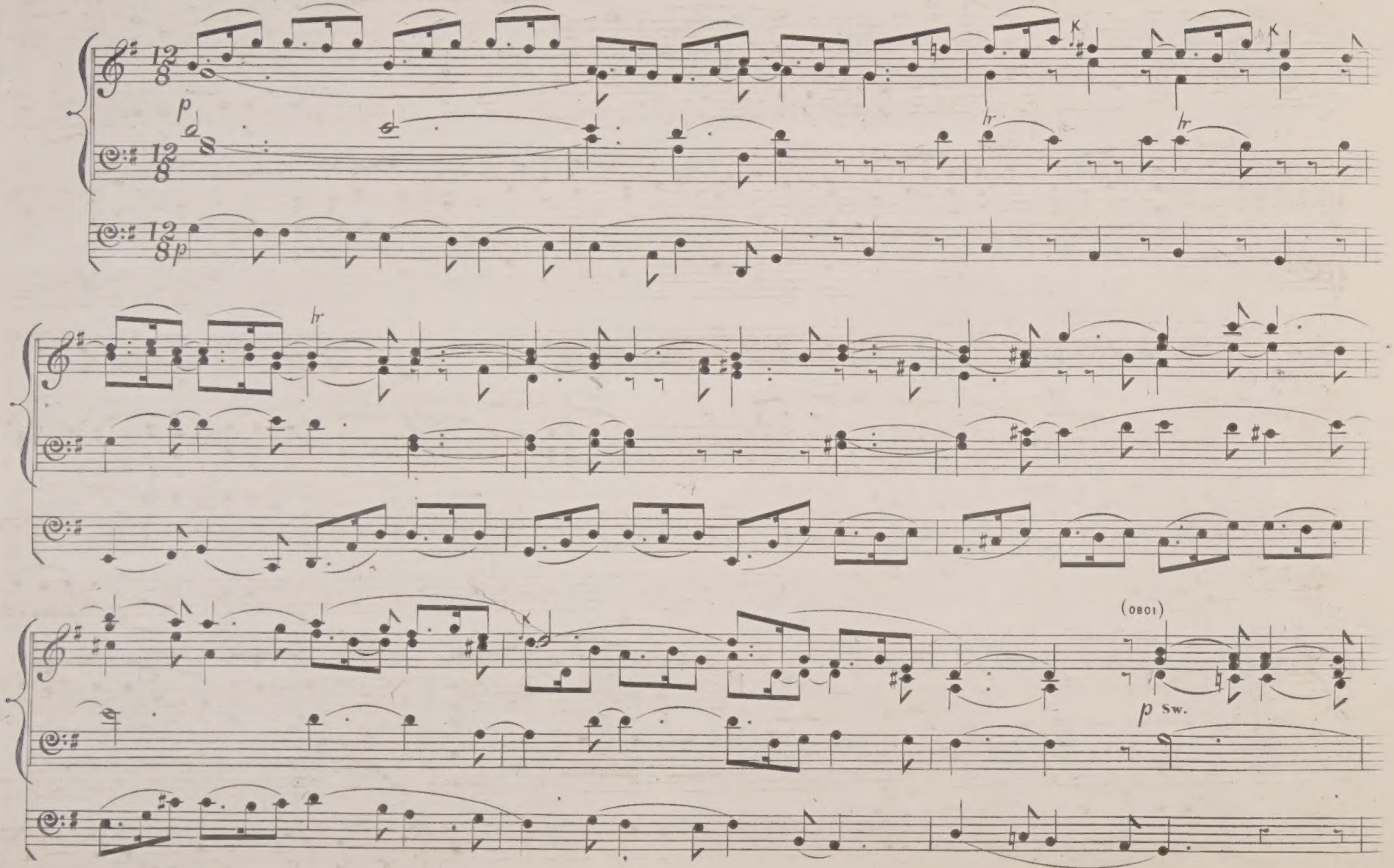
BACH.

Andantino.

Ch Dulciana and Flutes 8 & 4 ft.



Ch.
Sw.
p
Ch.
Sw.
Ch.
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Ch.
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Ch.
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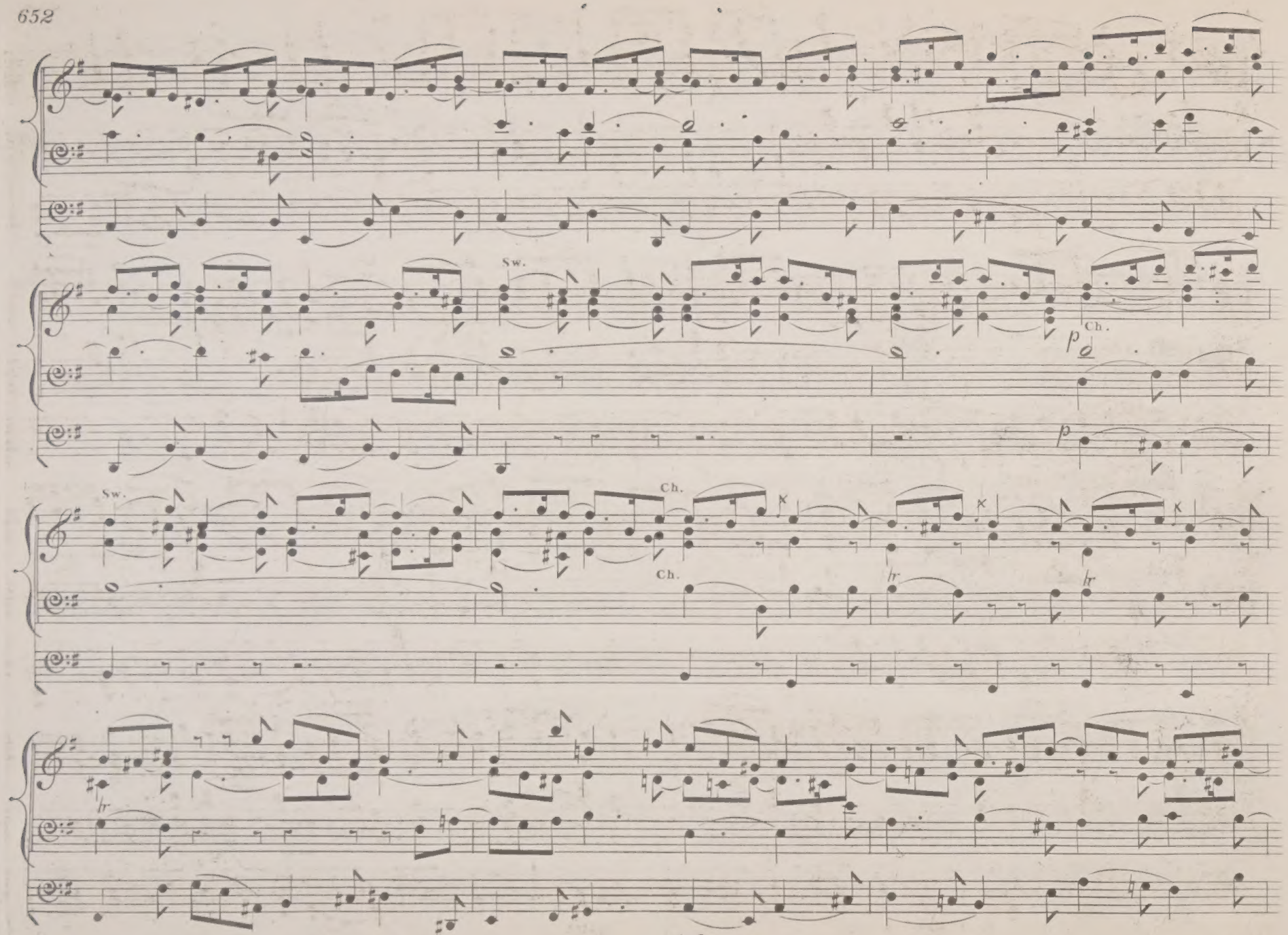
Sw.
Ch.
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Ch.
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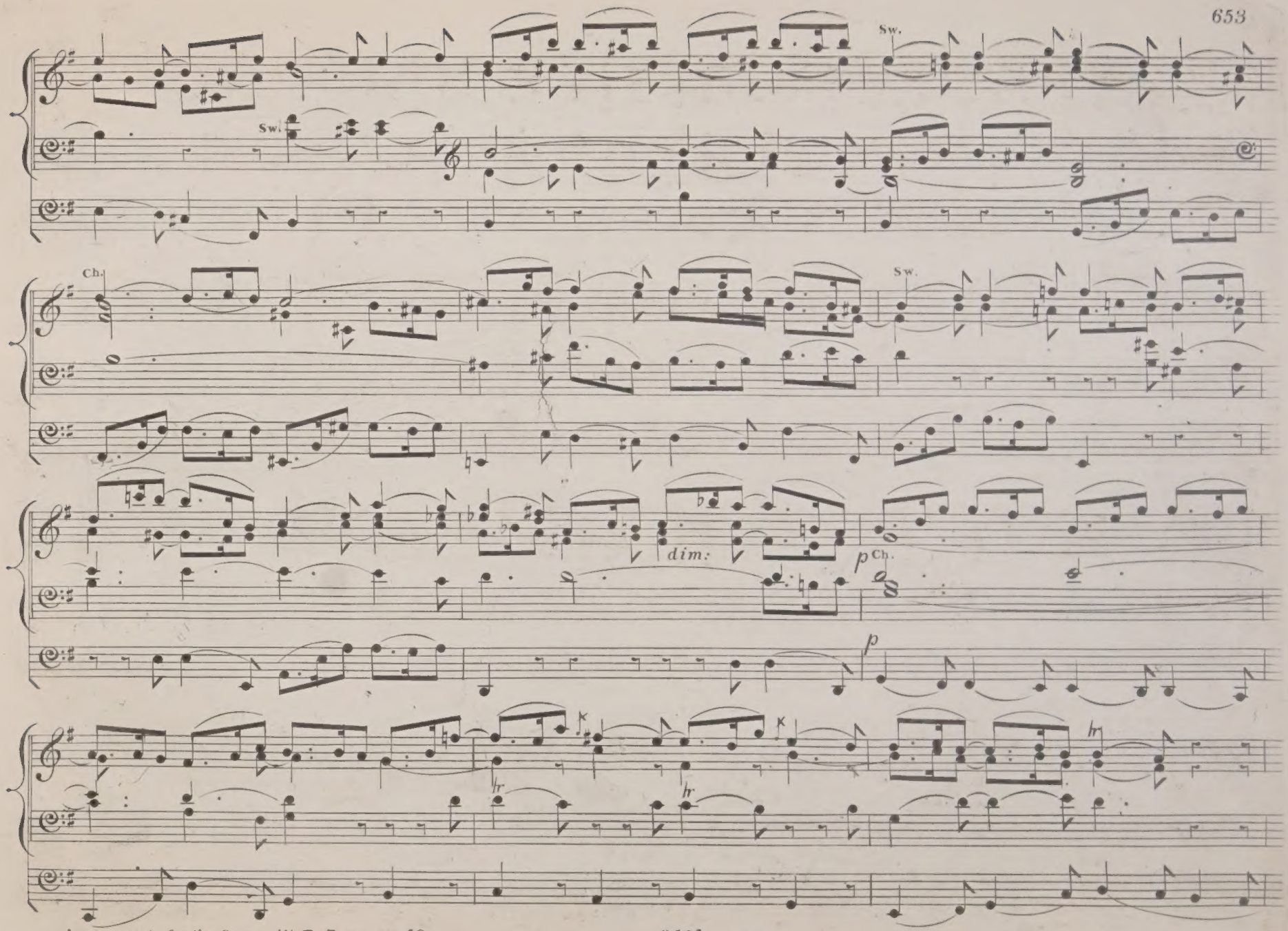
Sw.
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dim:
p Ch.
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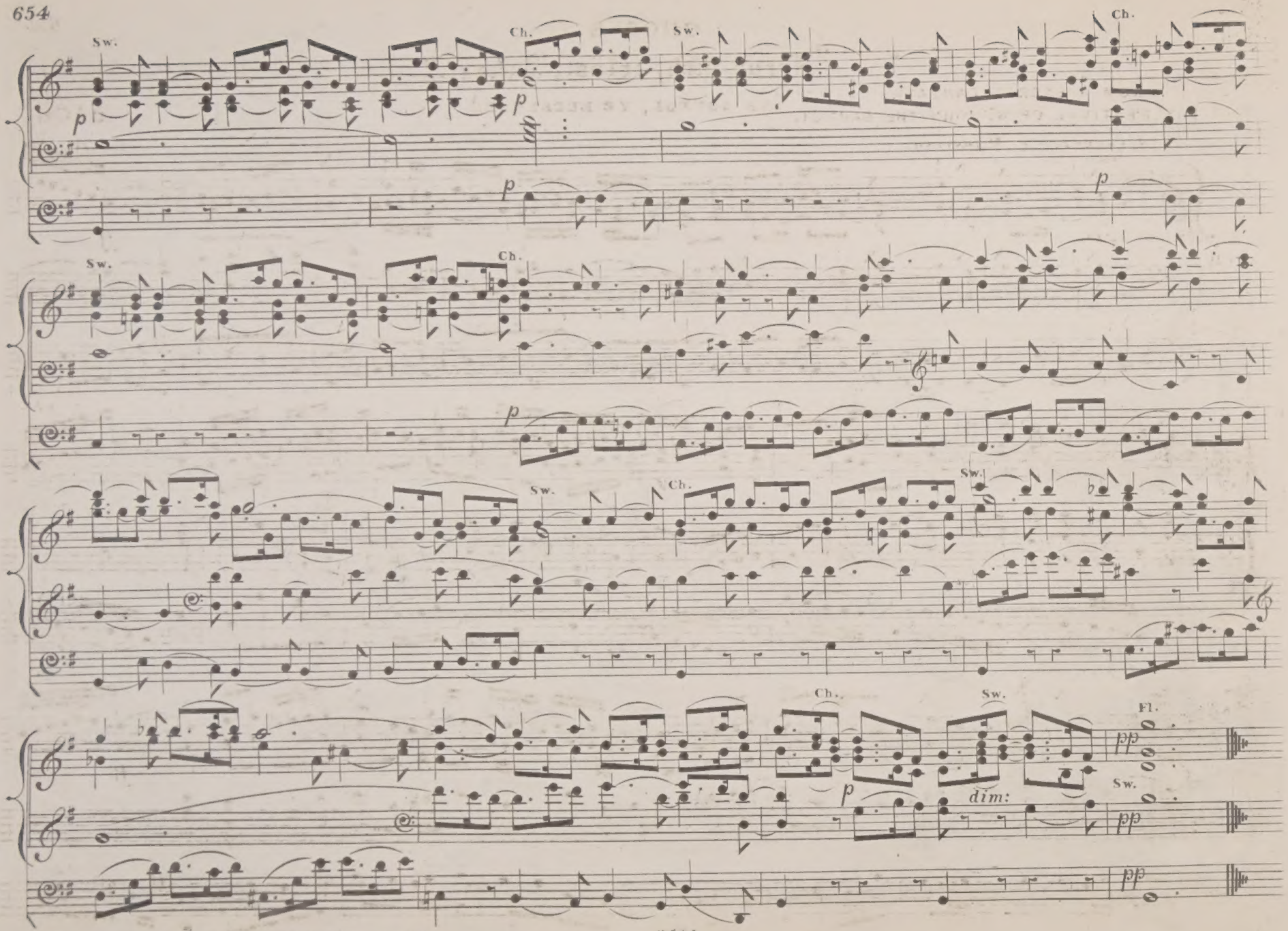
hr
hr


Sw.
Ch.
Sw.
Ch.
p
p
p
p
Sw.
Ch.
p
Sw.
Ch.
Sw.
Ch.
Sw.
Fl.
p
dim:
pp
Sw.
pp
pp

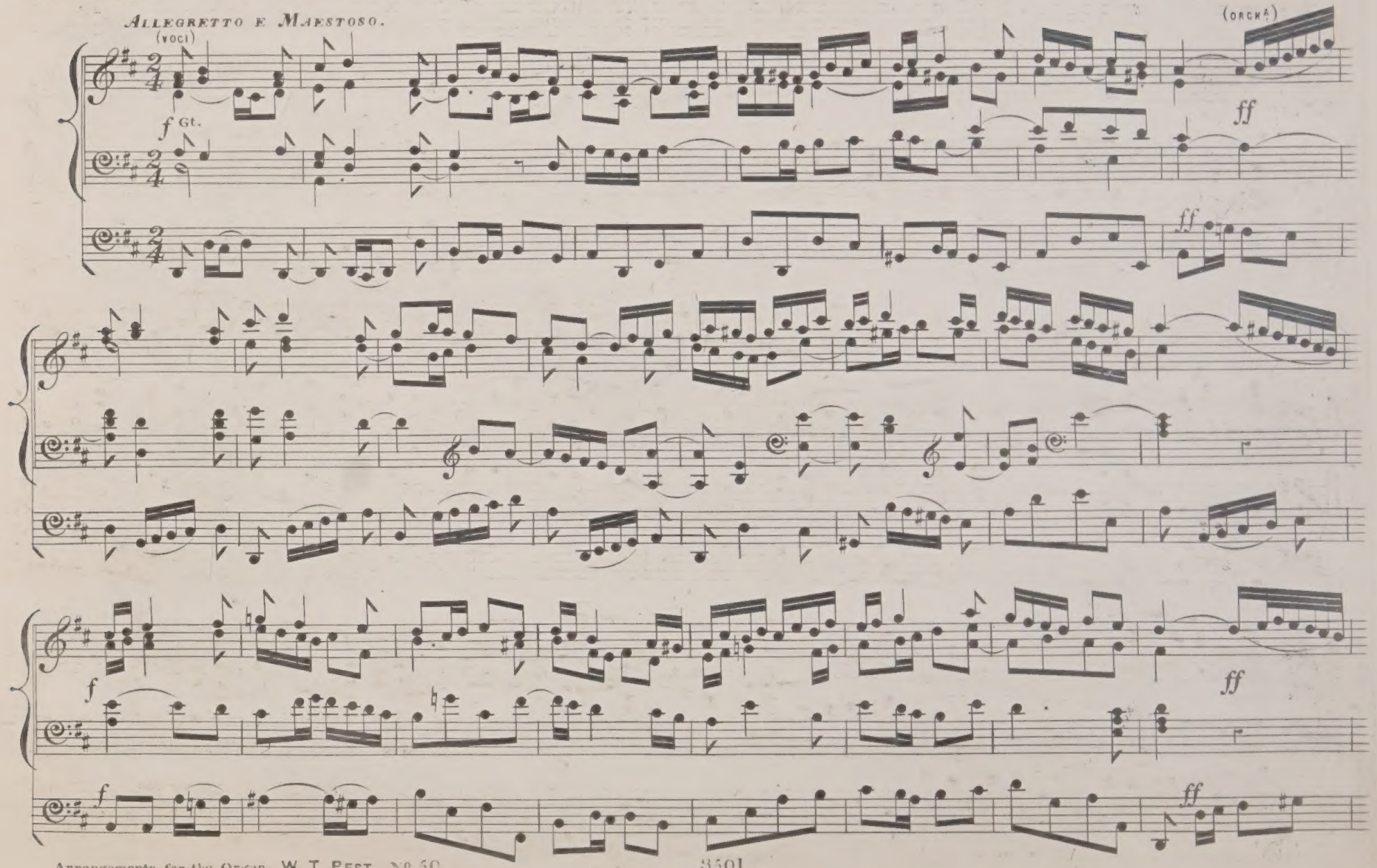
CHORUS.

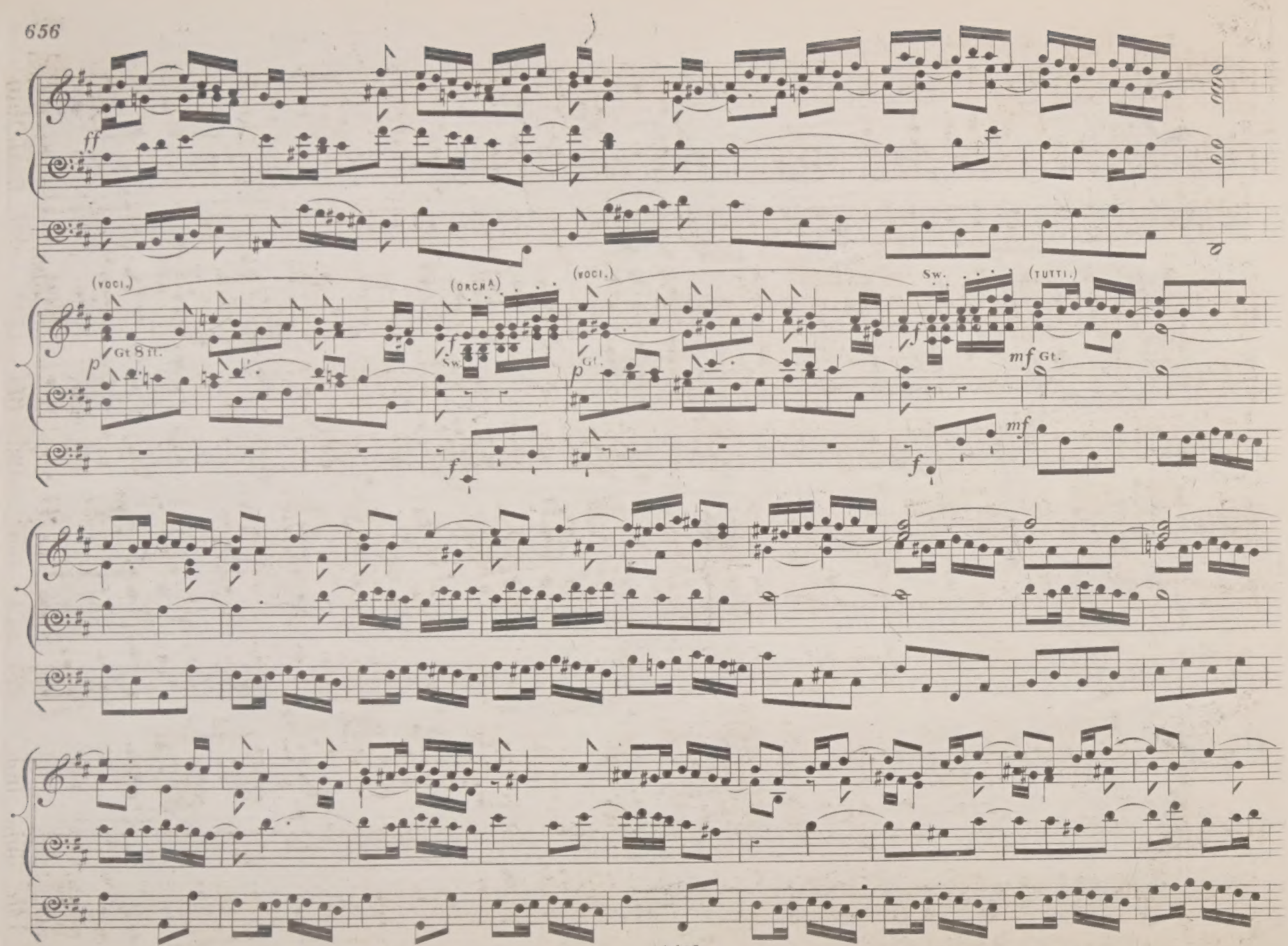
"Freue dich, erlöste Schaar."

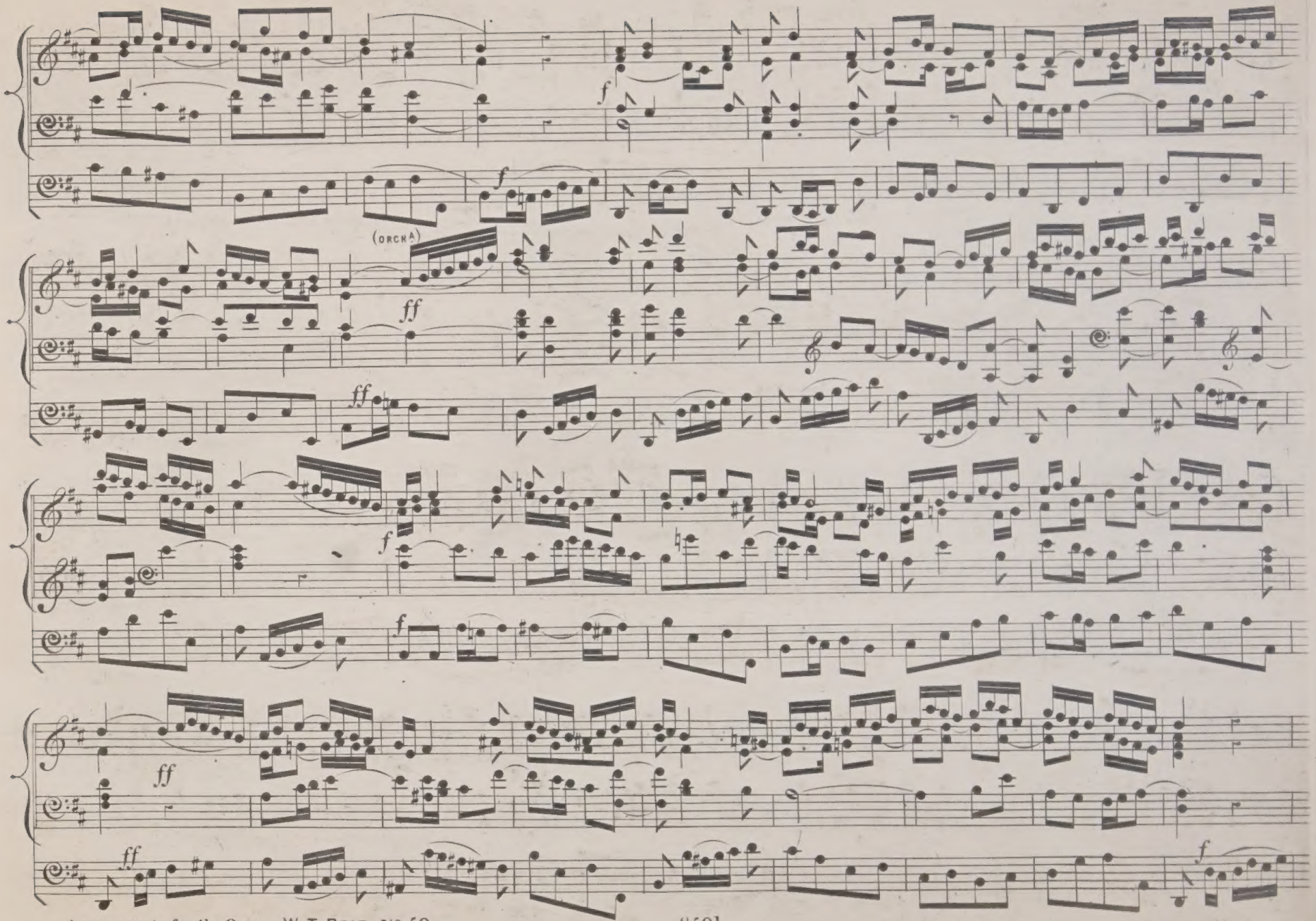
(BE JOYFUL, YE REDEEMED.)

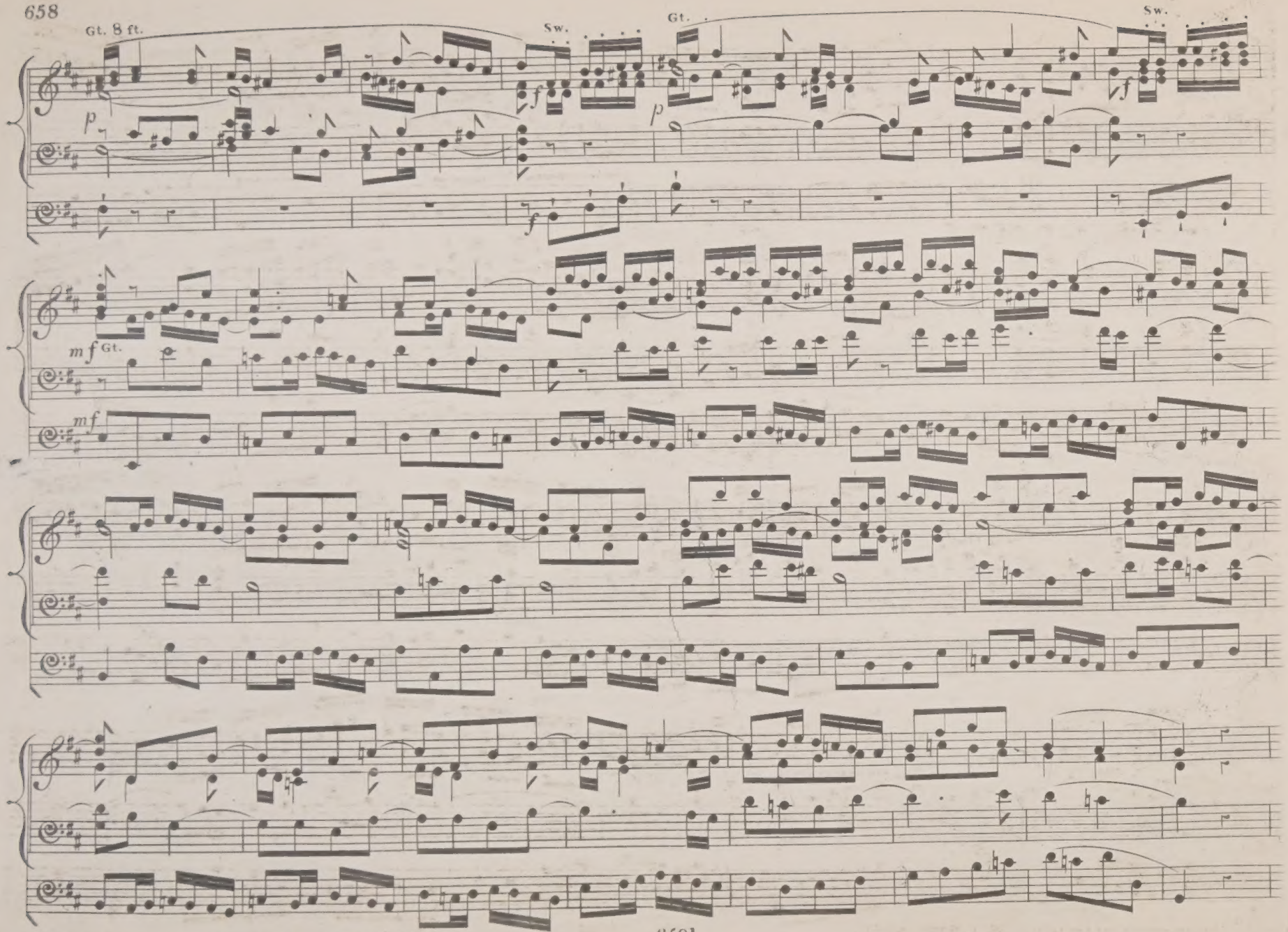
FROM A SACRED CANTATA
FOR THE FESTIVAL OF ST. JOHN THE BAPTIST.

BACH.

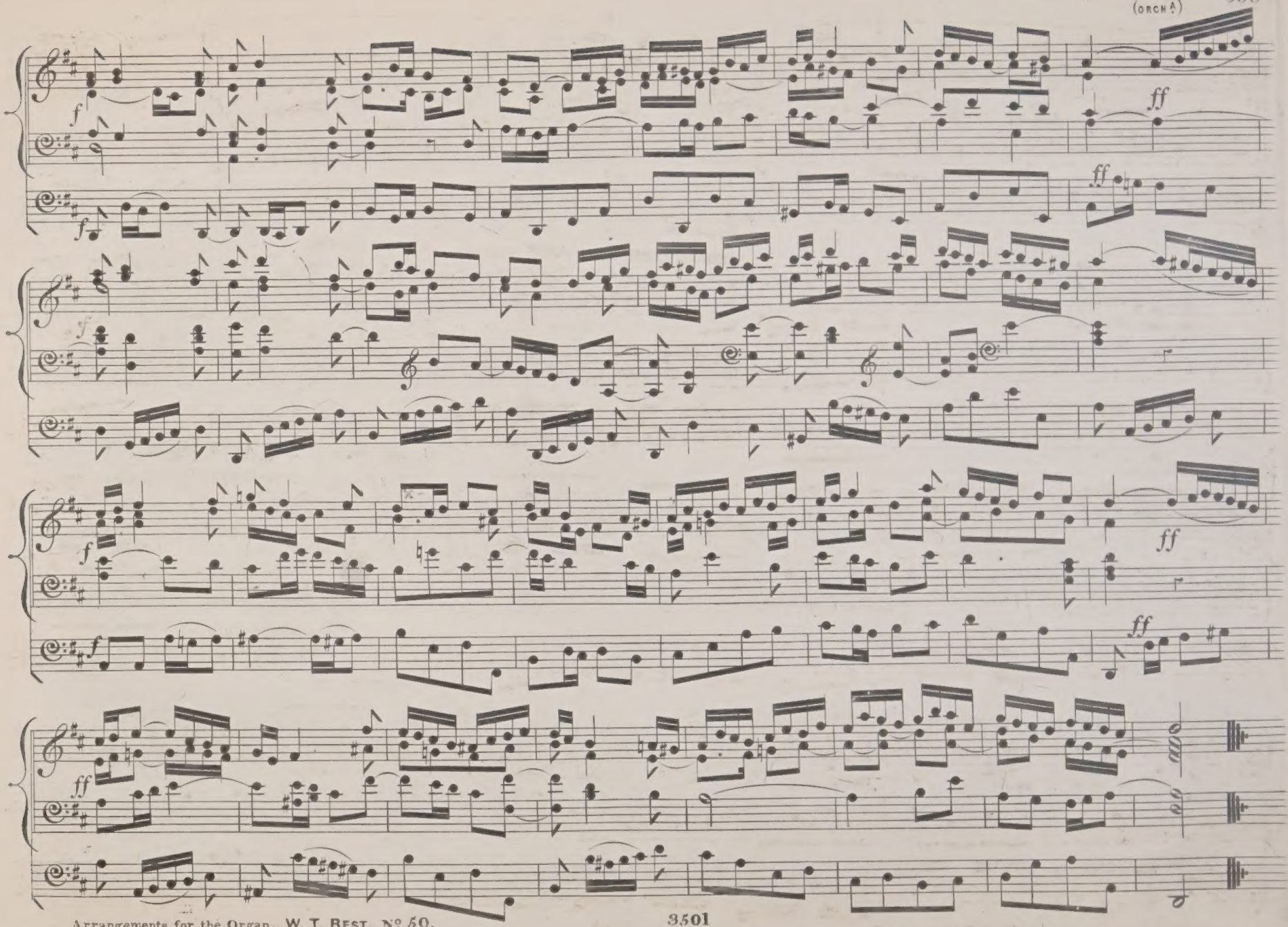



ff
(VOCI.)
(ORCHA.)
(VOCI.)
Sw.
(TUTTI.)
p
Gt 8 ft.
f
Sw.
p
Gt.
mf Gt.
f
f
mf


f
f
(ORCH.)
ff
ff
f
f
ff
ff
f


Gt. 8 ft.
Sw.
Gt.
Sw.
p
f
p
f
mf Gt.
mf

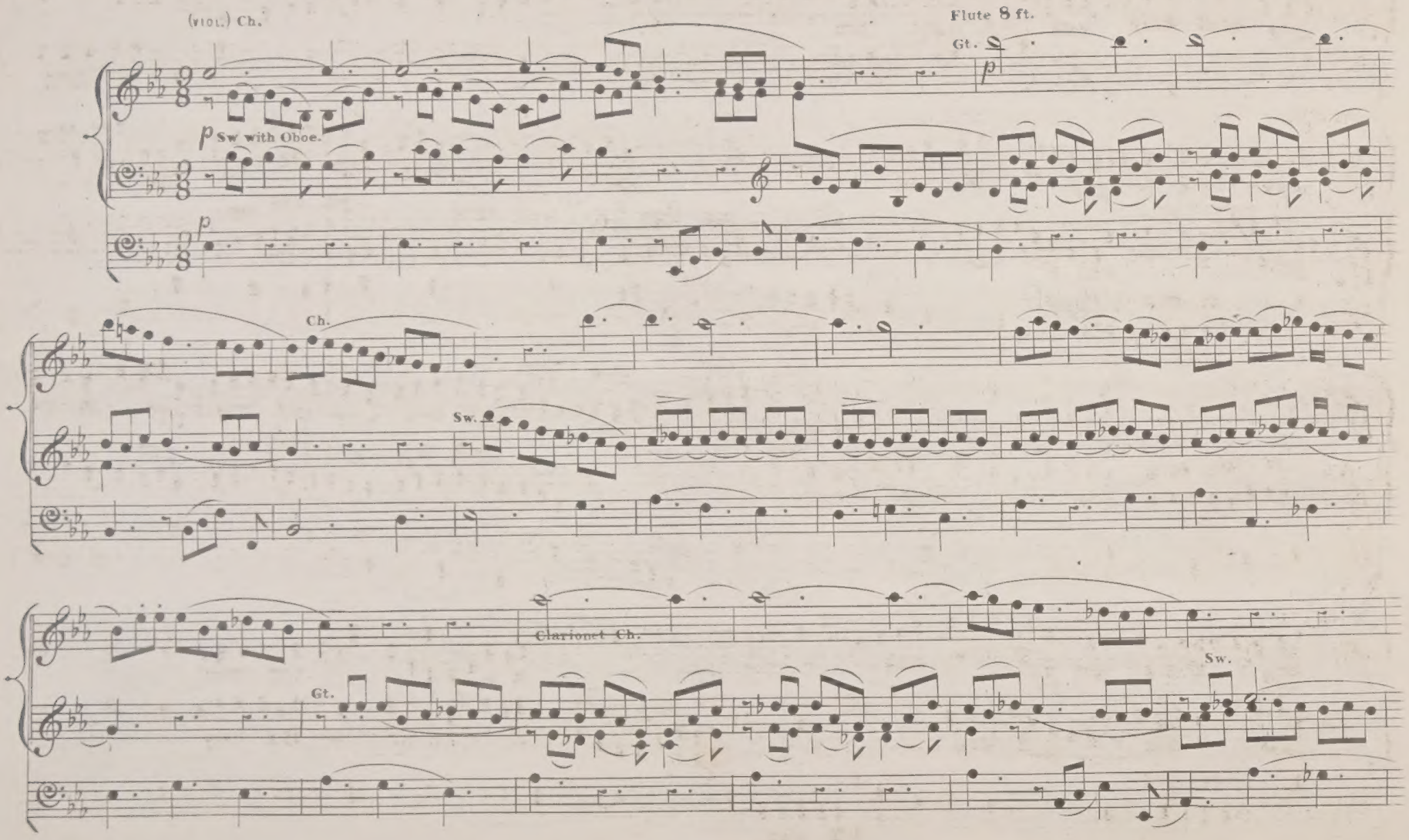
(ORCH.A)

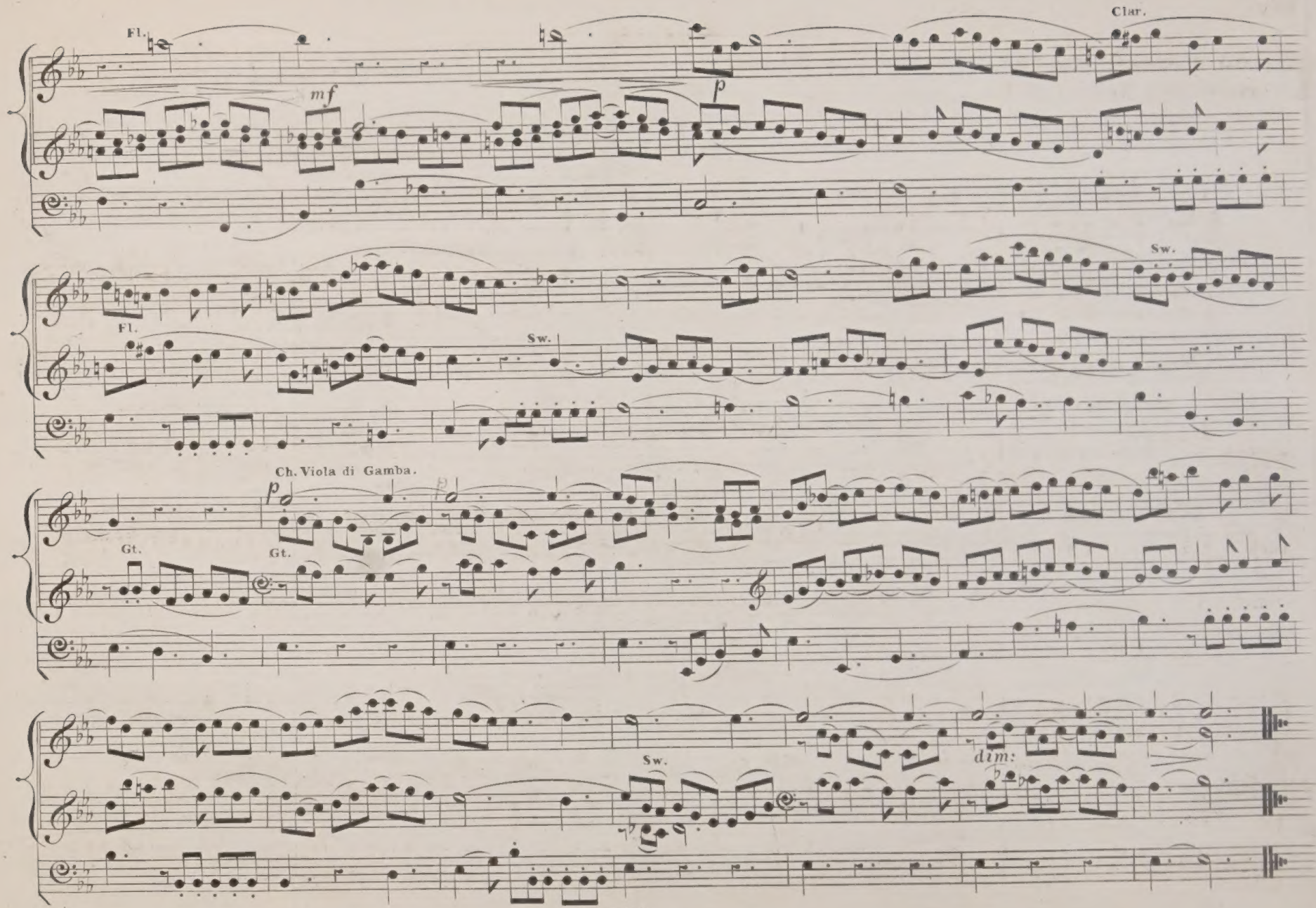


Adagio.

FROM A SONATA FOR THE VIOLIN AND PIANOFORTE, IN G MINOR.

BACH.




Fl.
mf
p
Clar.
Fl.
Sw.
Sw.
Ch. Viola di Gamba.
p
Gt.
Gt.
Sw.
dim:

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2, Yet doth the Lord	...	...	...	1 0
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4, Be not afraid	...	...	...	1 0
5, He that shall endure, and Holy, Holy	...		...	1 0
6, And then shall your light	...	...	...	1 0
7, For he shall give—Baal, we cry to thee			...	1 0
8, Cast thy burden—The fire descends	...		...	1 0
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10, He, watching over Israel	...	...	...	1 0
11, Behold! God the Lord	...	...	...	1 0

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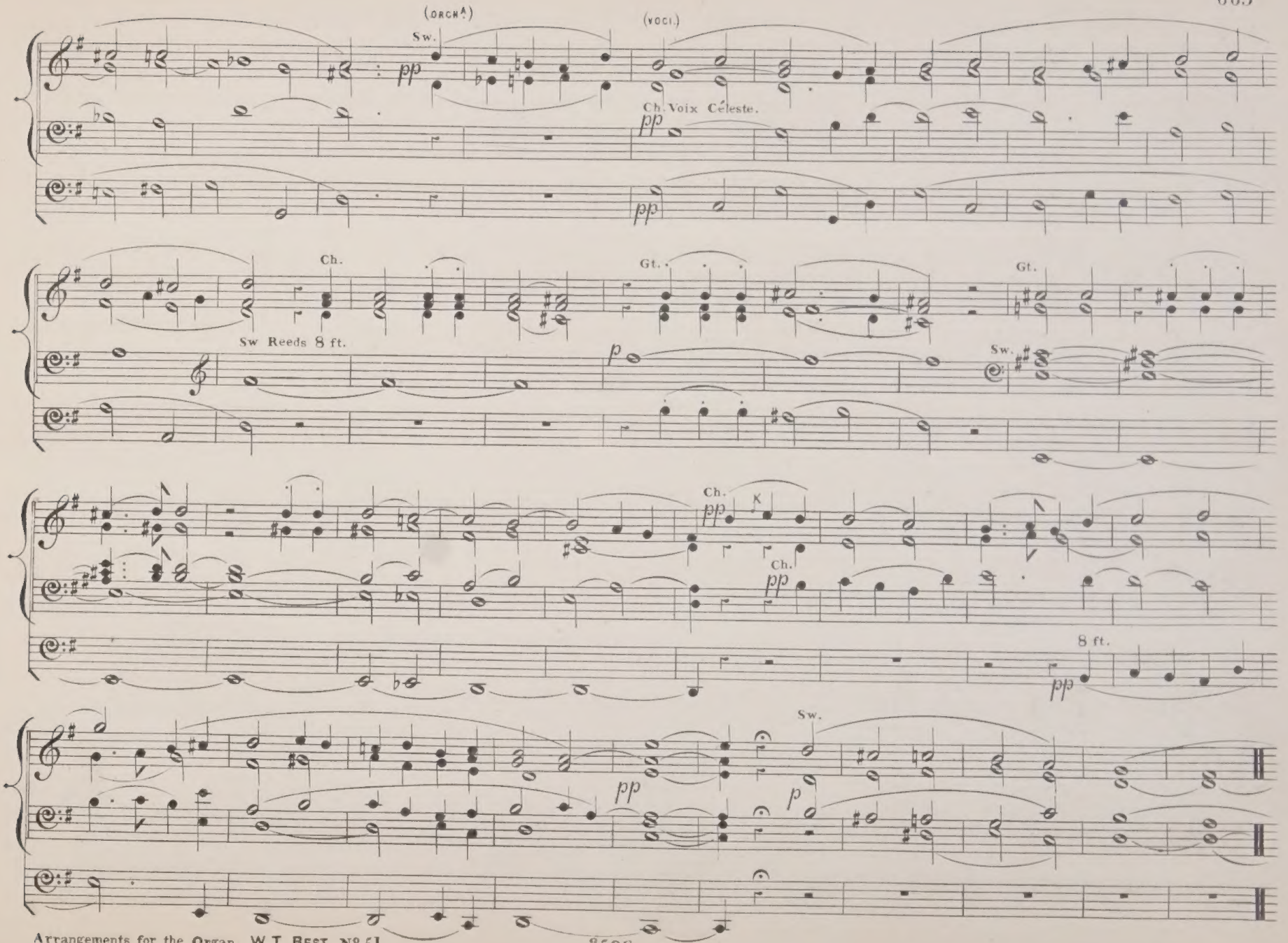
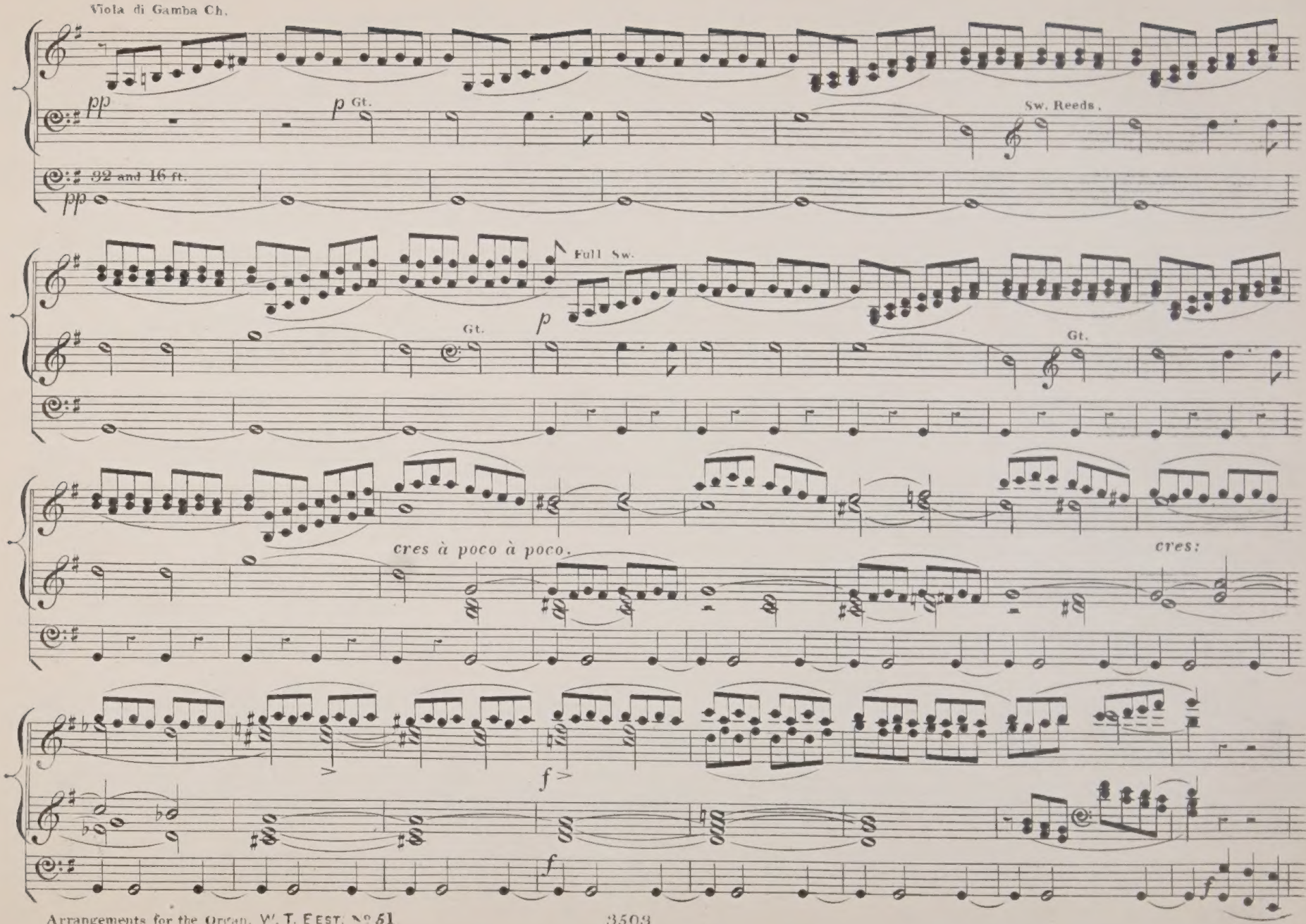
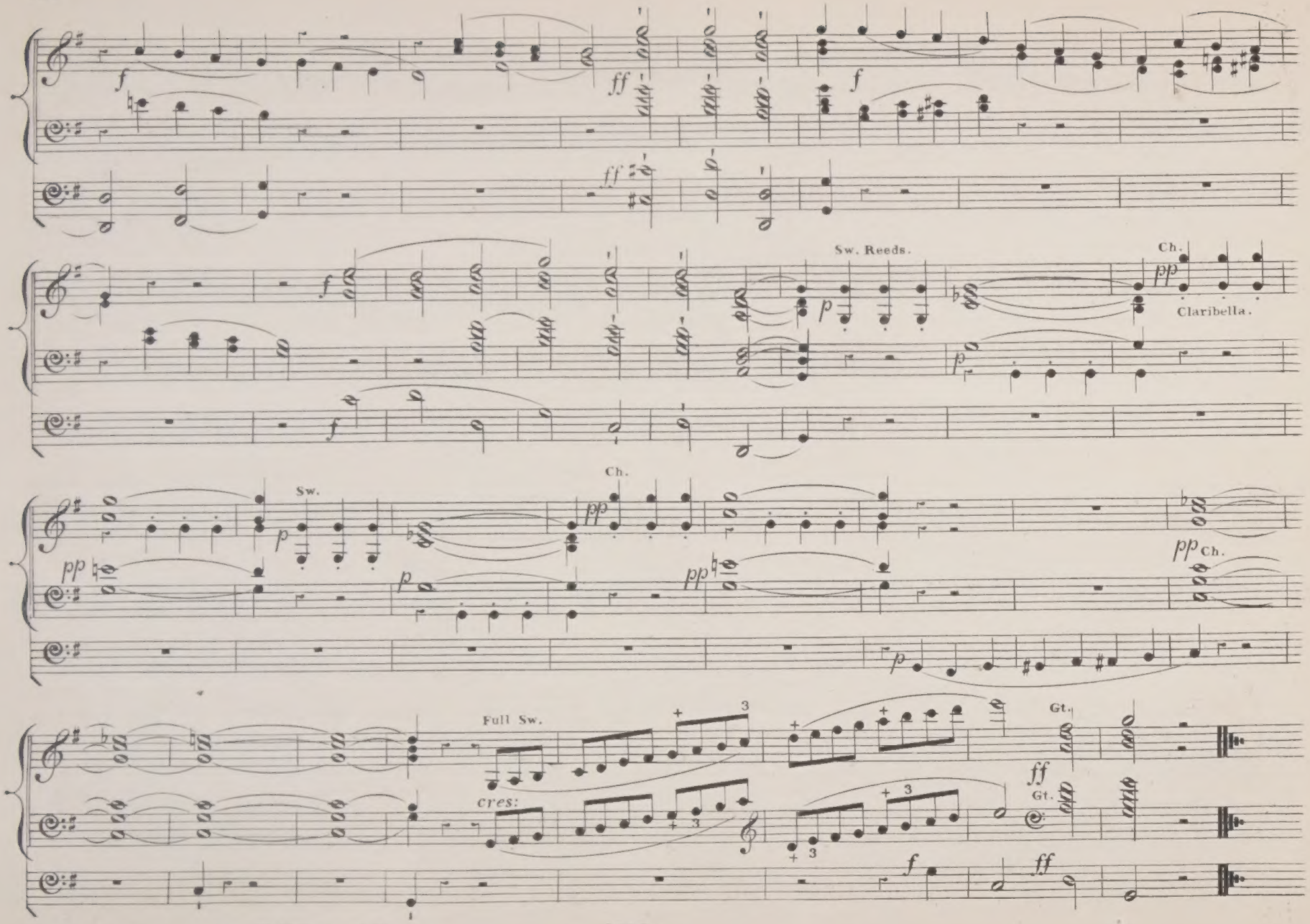

(ORCH.)
Sw.
(VOCI.)
Ch. Voix Céleste.
Ch.
Gt.
Gt.
Sw Reeds 8 ft.
Sw.
Ch.
K
Ch.
8 ft.
Sw.

ALLEGRO.(♀ = 88)
Sw. with Oboe.
Ch. Viola di Gamba.
Gt.
Ch.
Gt.
Sw.
16 ft.
Full Sw.
cres à poco à poco.
Gt.(Sw. coupled to Gt.)


Viola di Gamba Ch.
pp
p Gt.
Sw. Reeds.
32 and 16 ft.
pp
Full Sw.
Gt.
p
Gt.
cres à poco à poco.
cres:
f
f
f


f
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Sw. Reeds.
Ch.
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Claribella.
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Sw.
p
Ch.
pp
p
pp
pp
Ch.
p
Full Sw.
cres:
Gt.
ff
Gt.
f
ff

Sarabanda.

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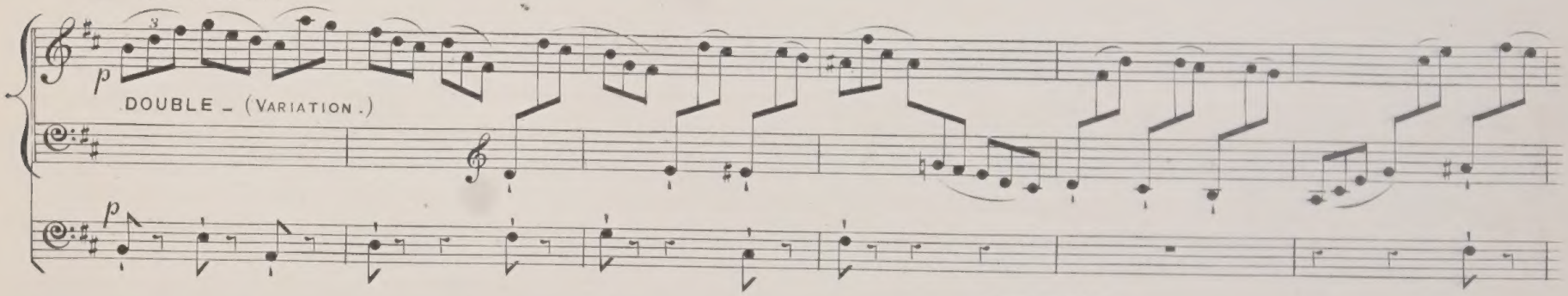
FOR THE VIOLIN, ALONE.

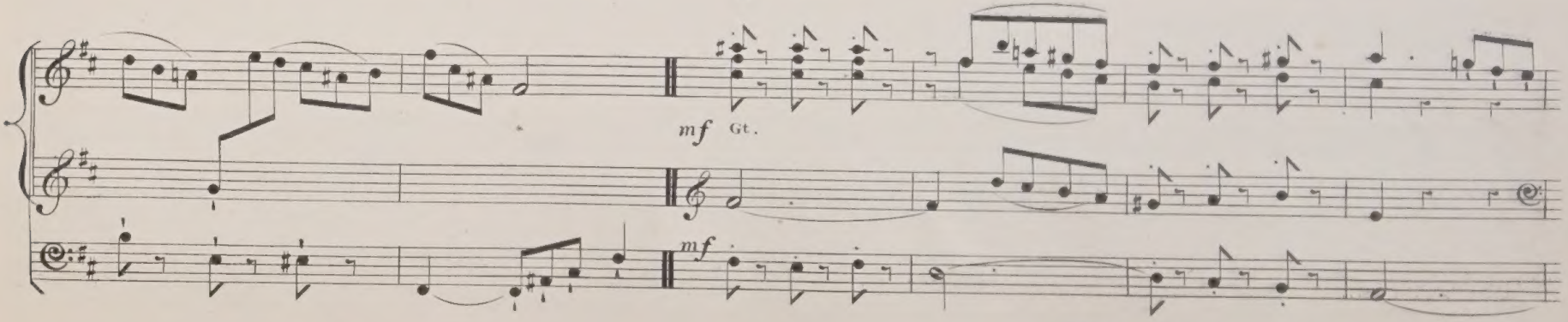
BACH.

Andante con moto.

Gt. 8ft. (Sw. with Reeds coupled to Gt.)

Ch. Viola di Gamba.





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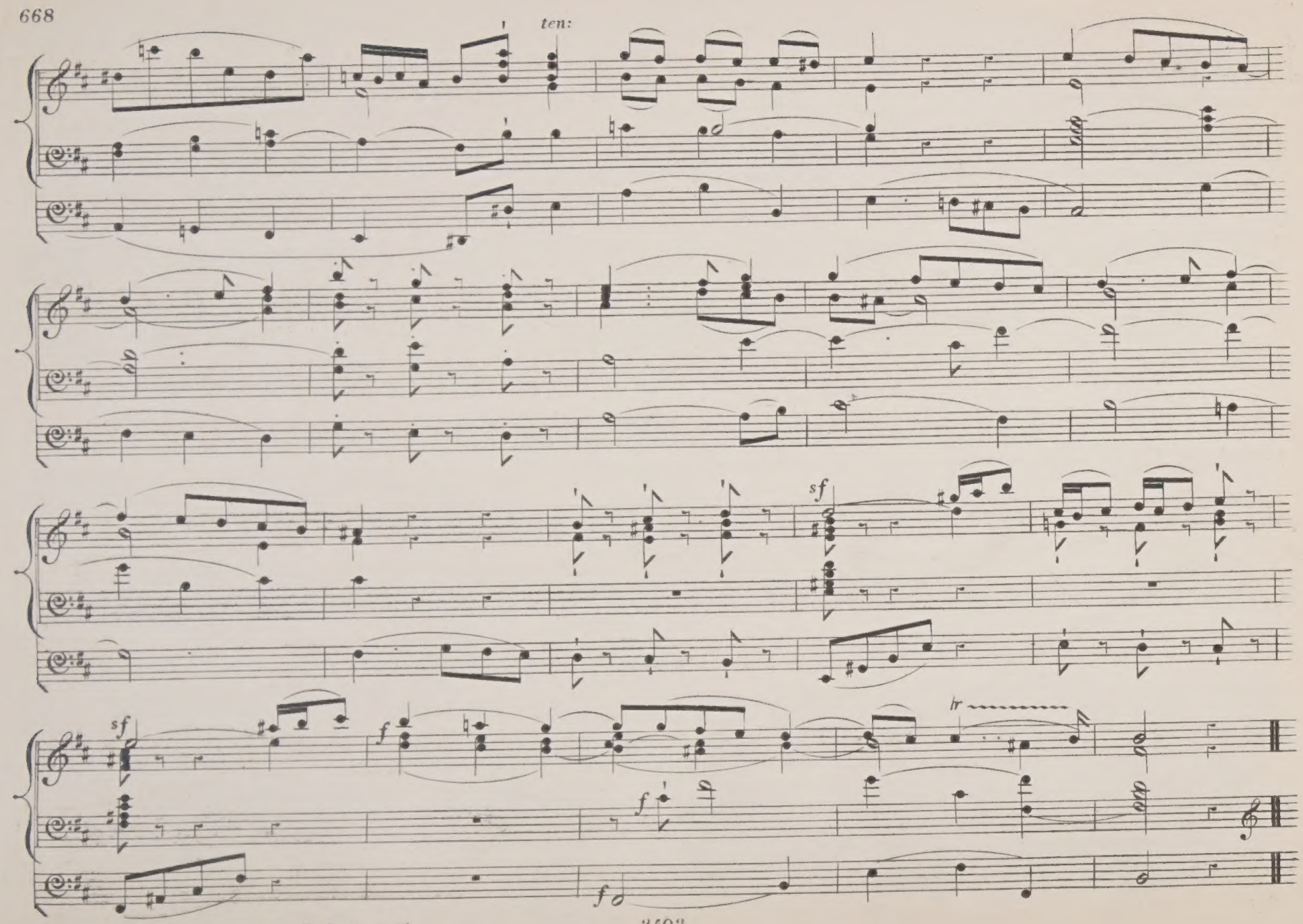
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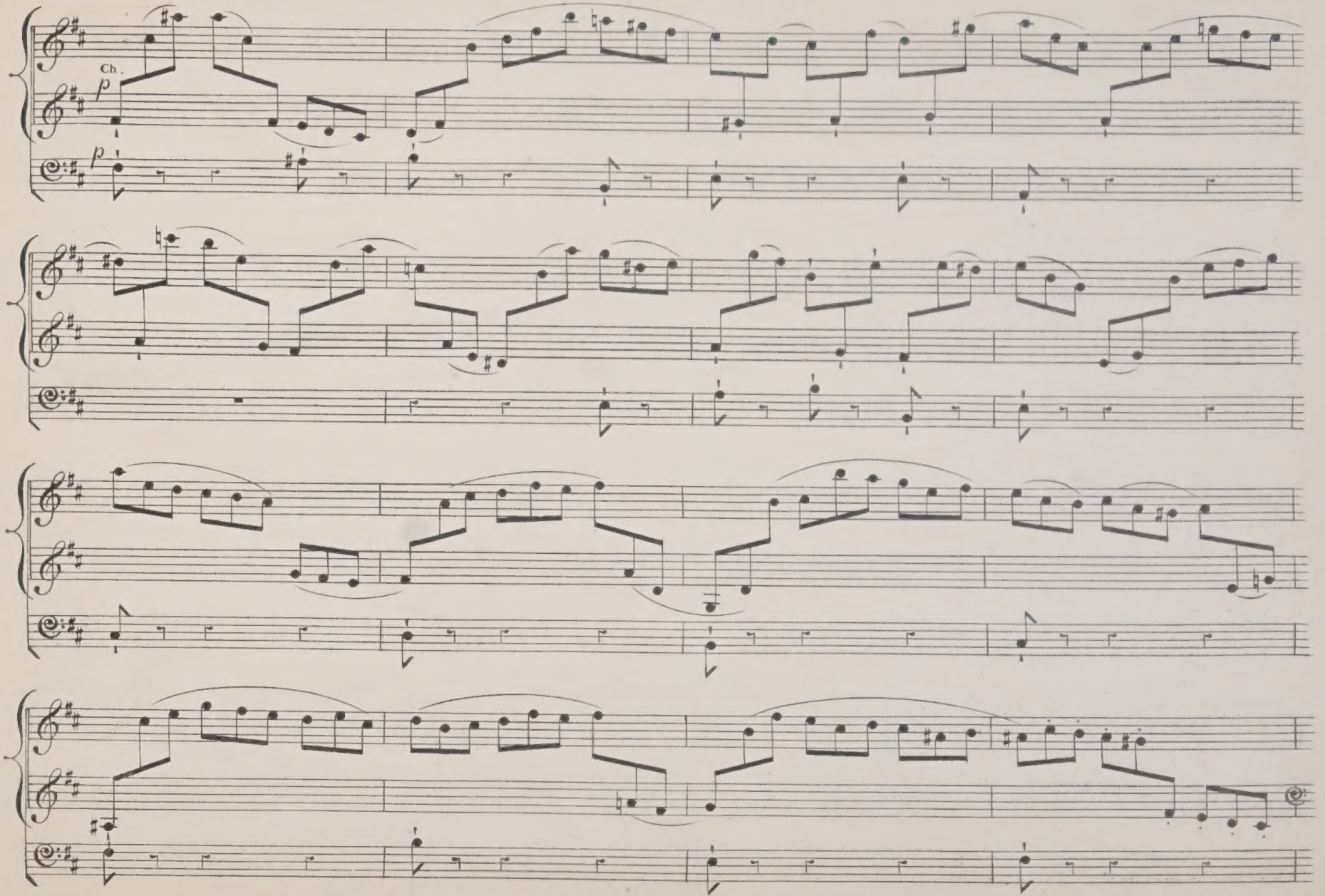
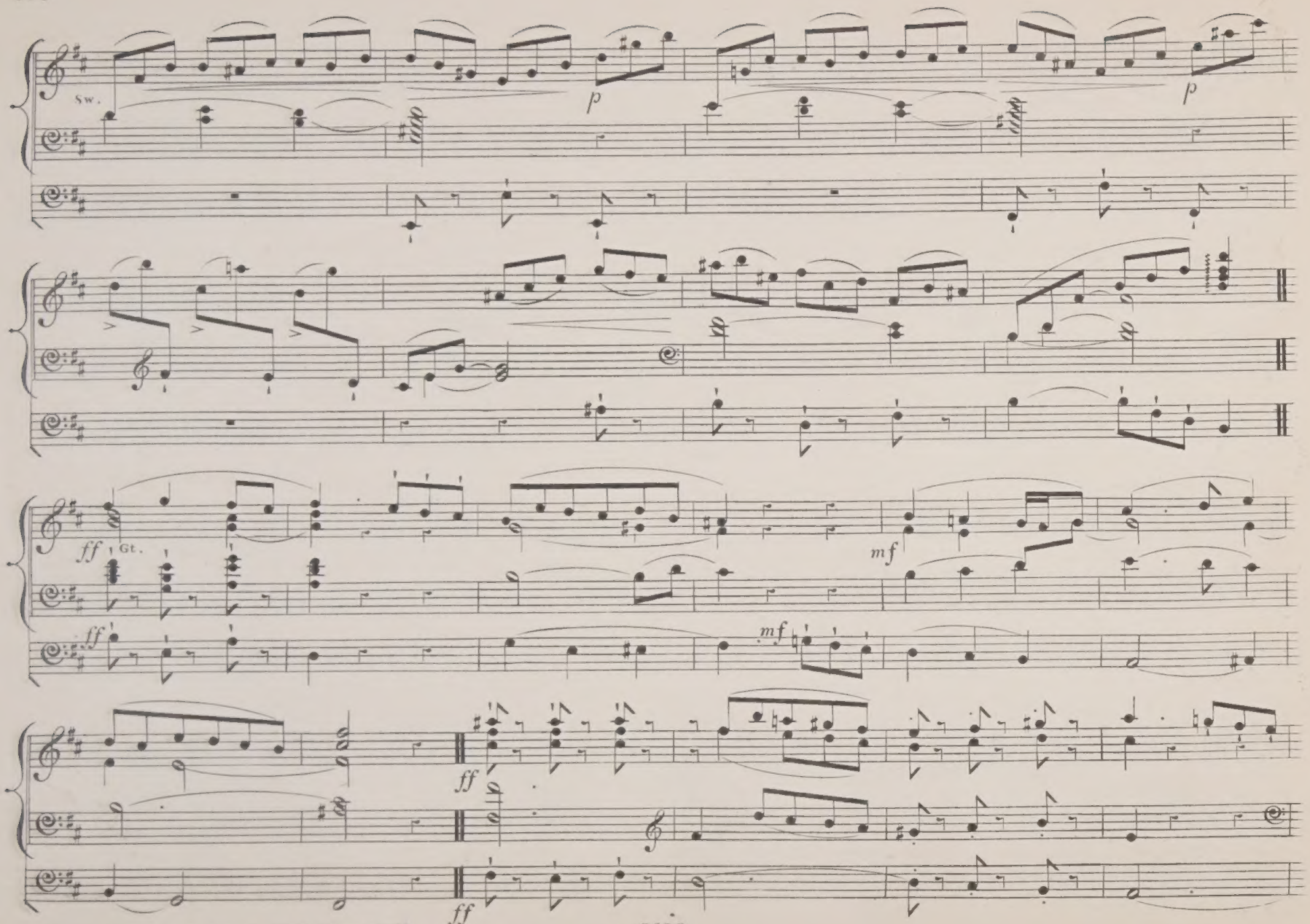
DOUBLE. (VARIATION.)

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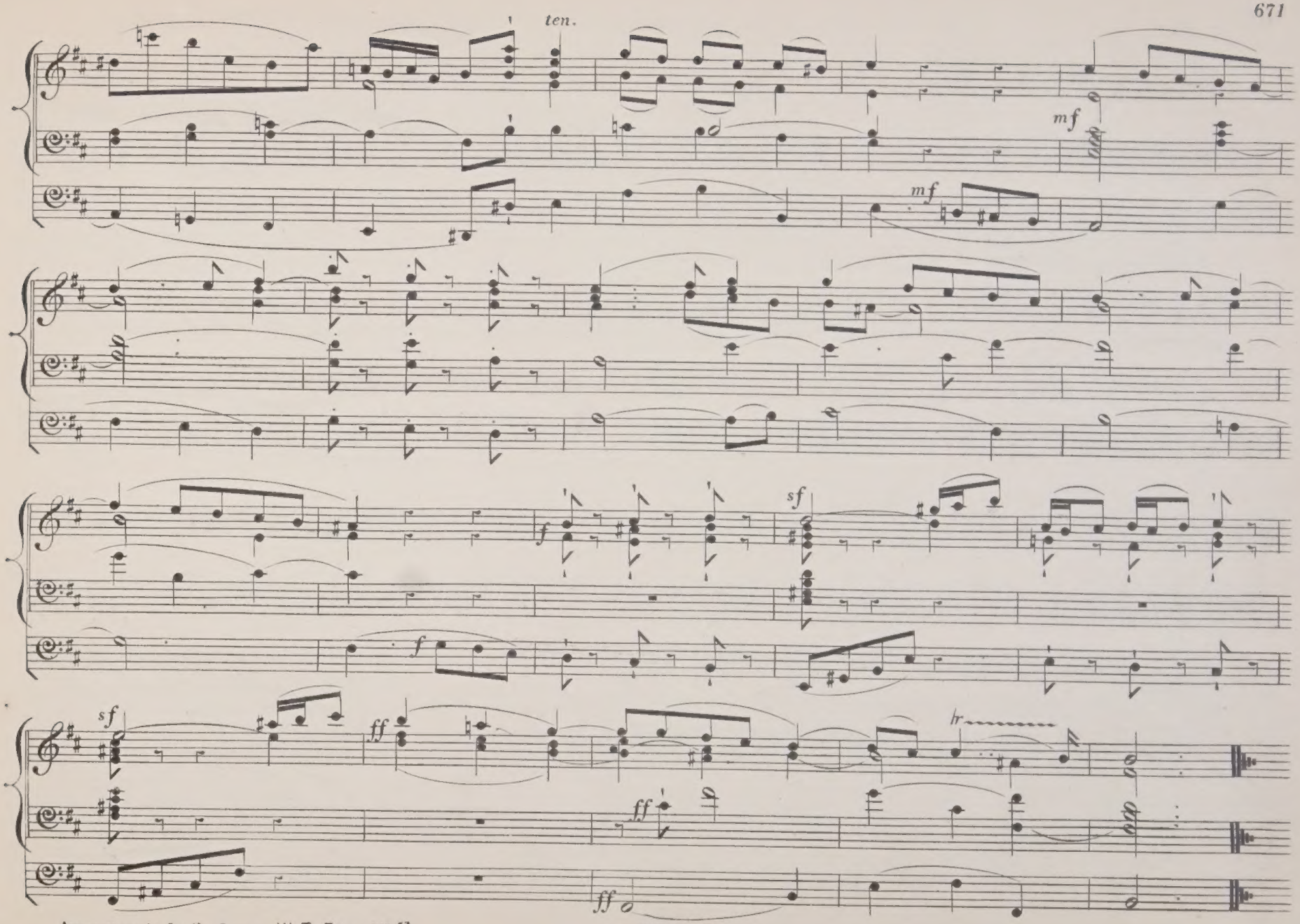
ten.
mf
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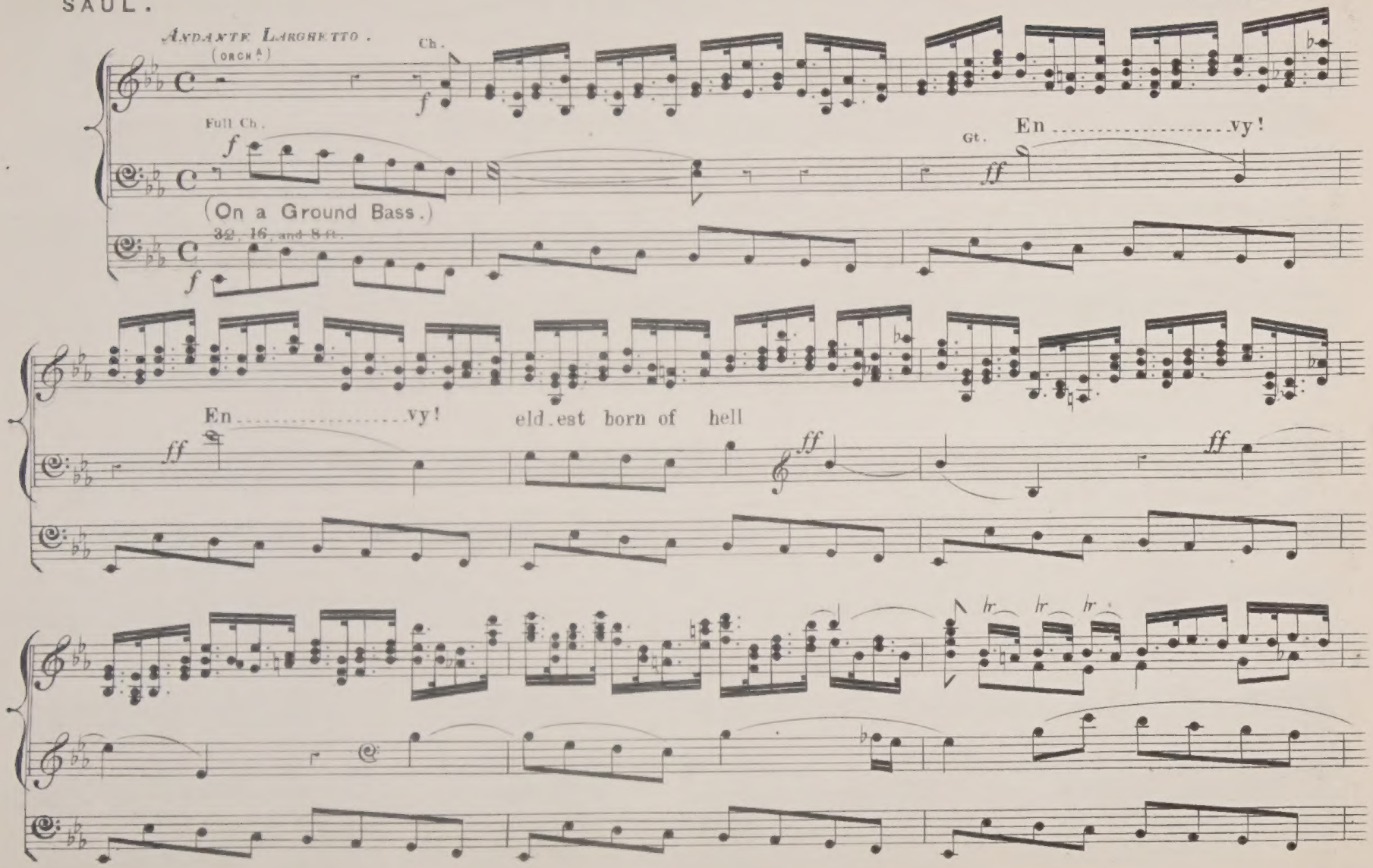
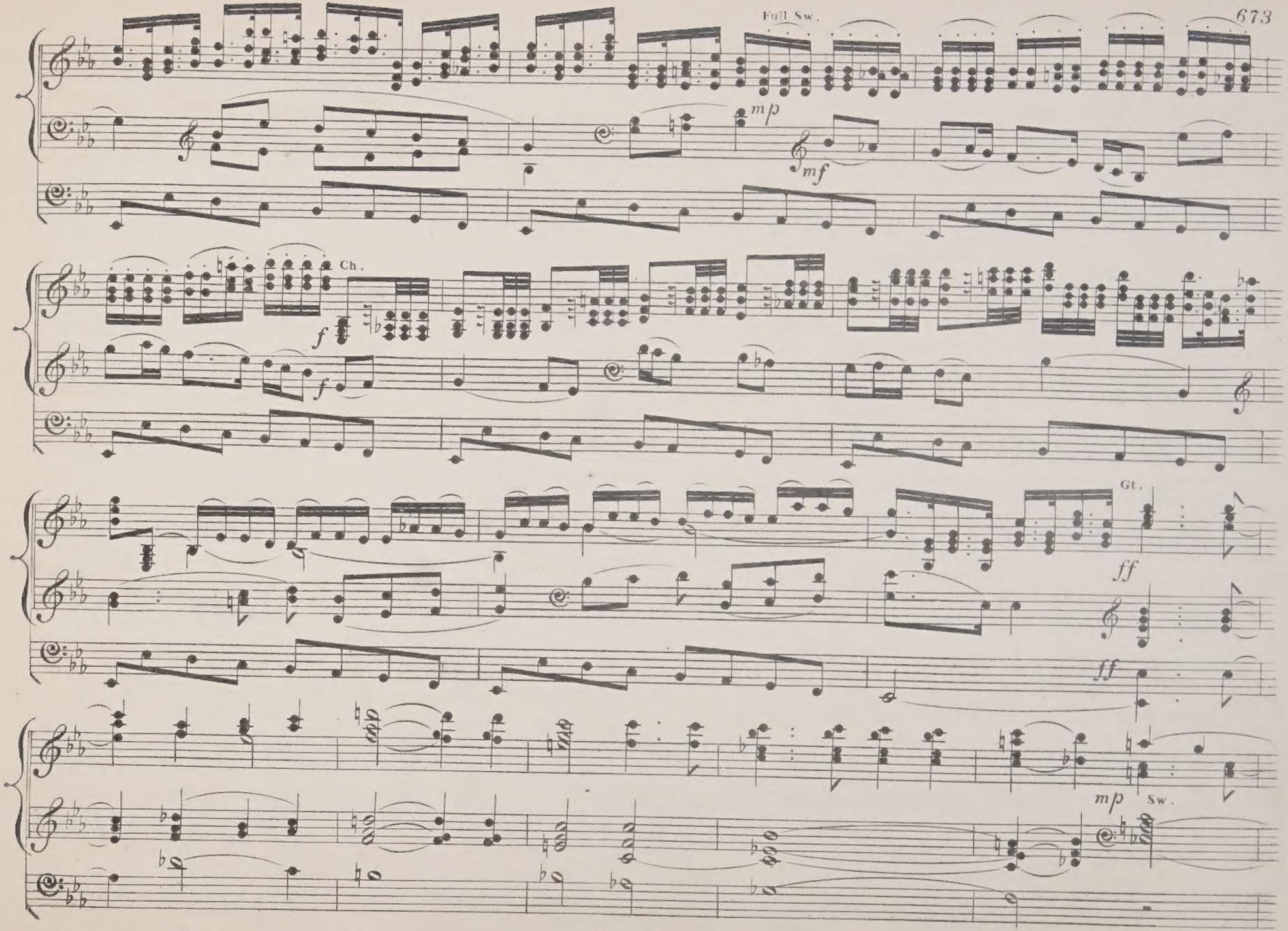
tr

CHORUS

"Enby! eldest born of hell."

SAUL. HANDEL.

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Gt.
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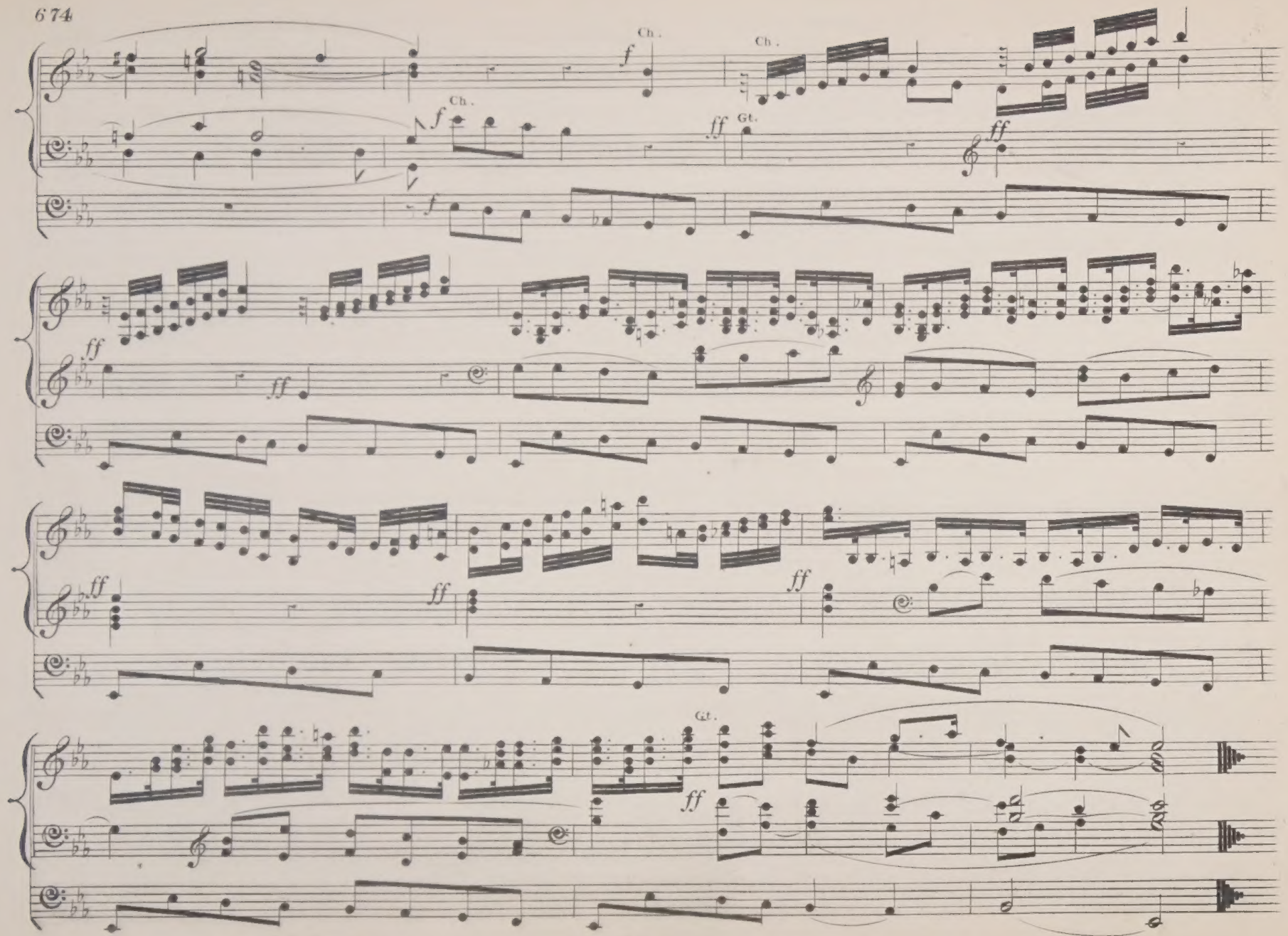
Sw.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Allegro Marziale.

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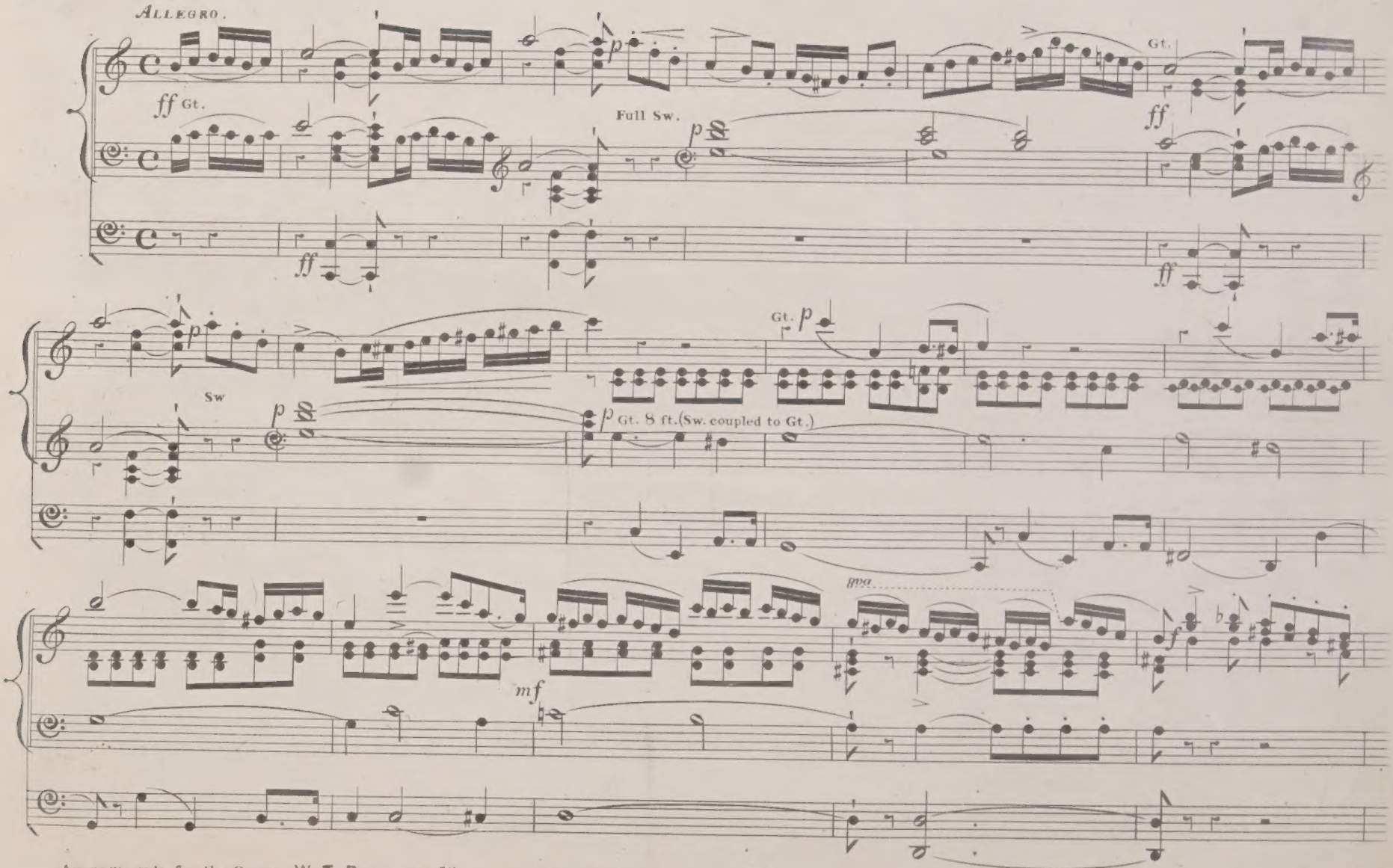

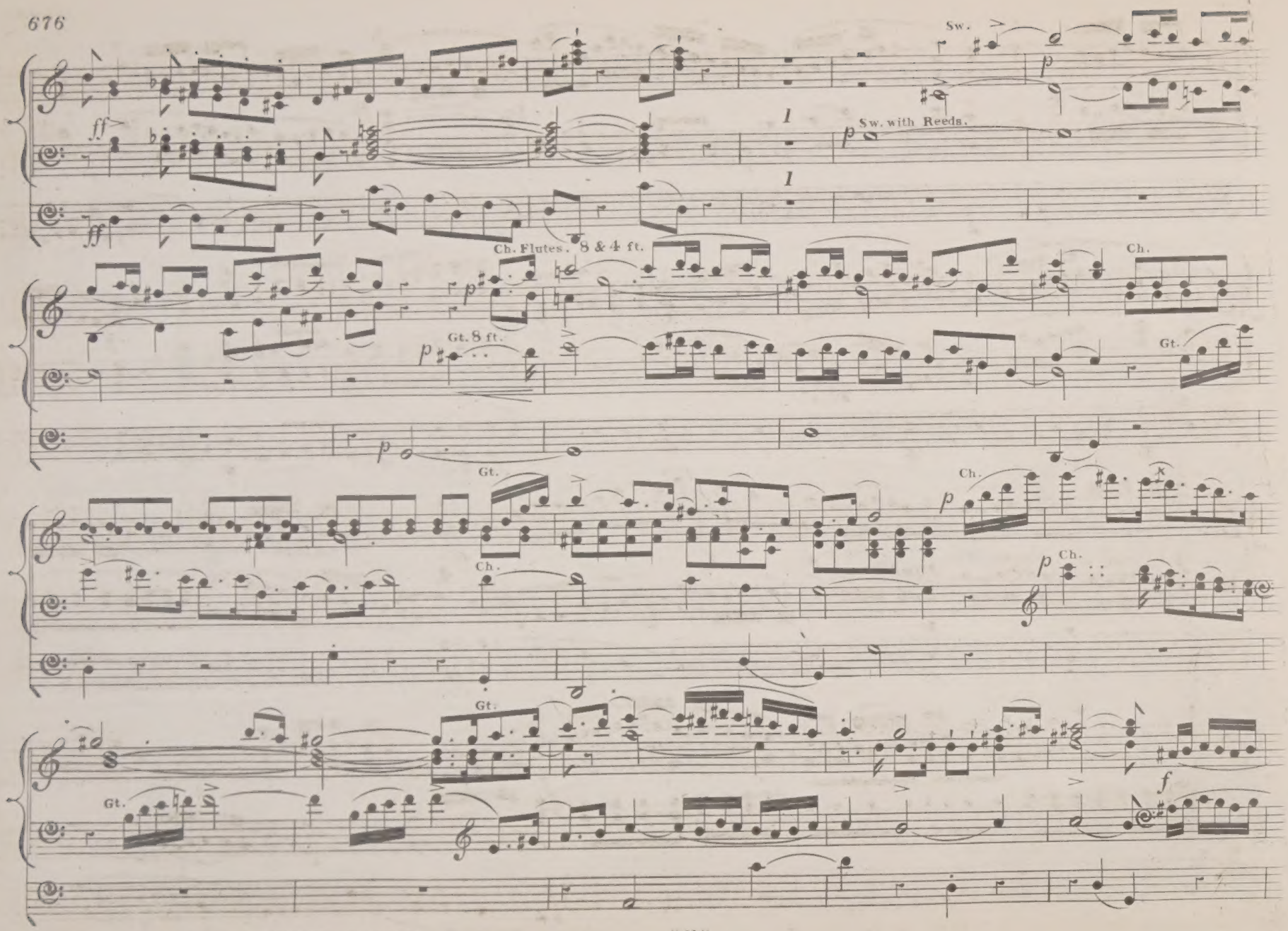
Sw.
Sw. with Reeds.
Ch. Flutes. 8 & 4 ft.
Ch.
Gt. 8 ft.
Gt.
Ch.
Ch.
Gt.
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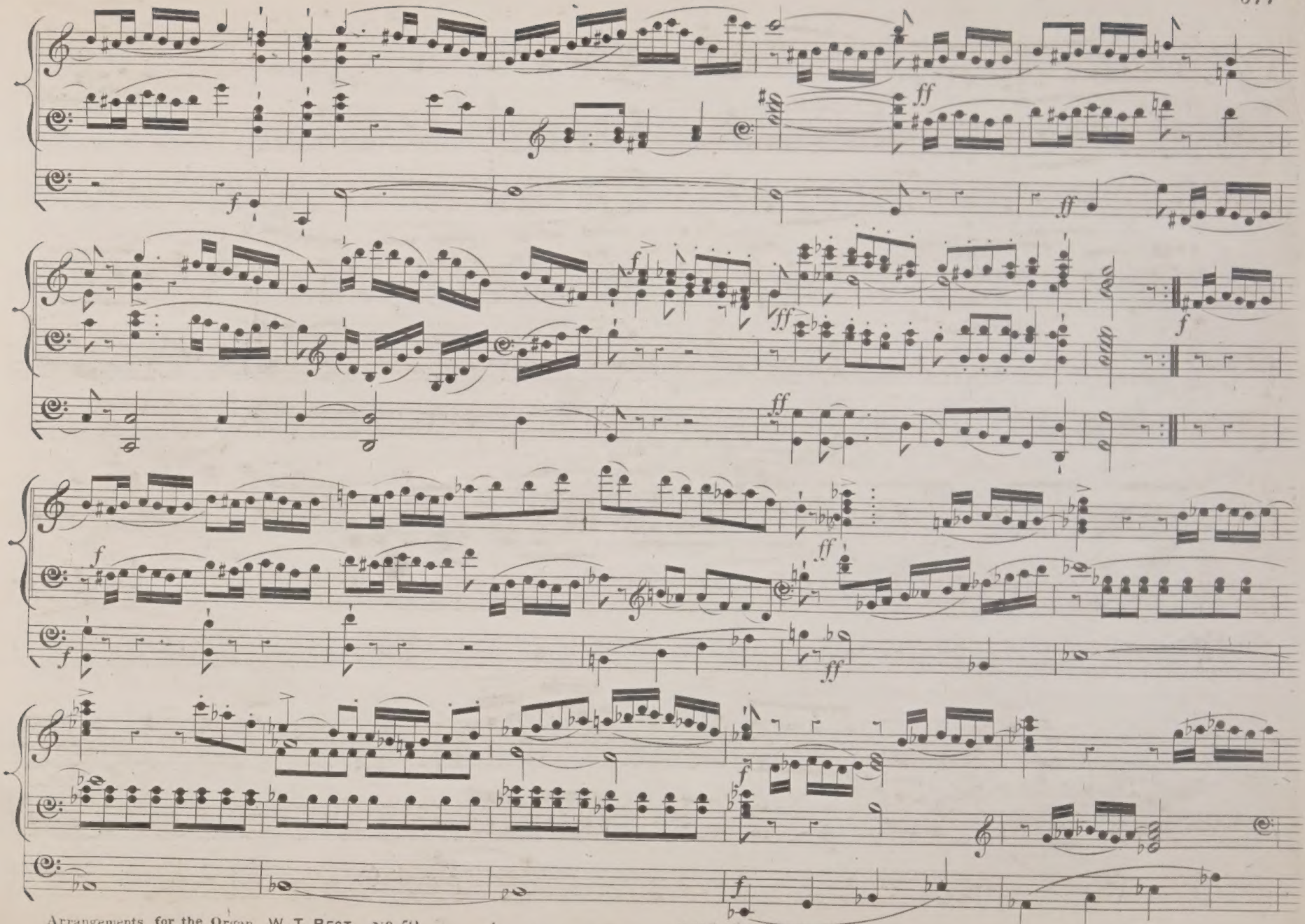
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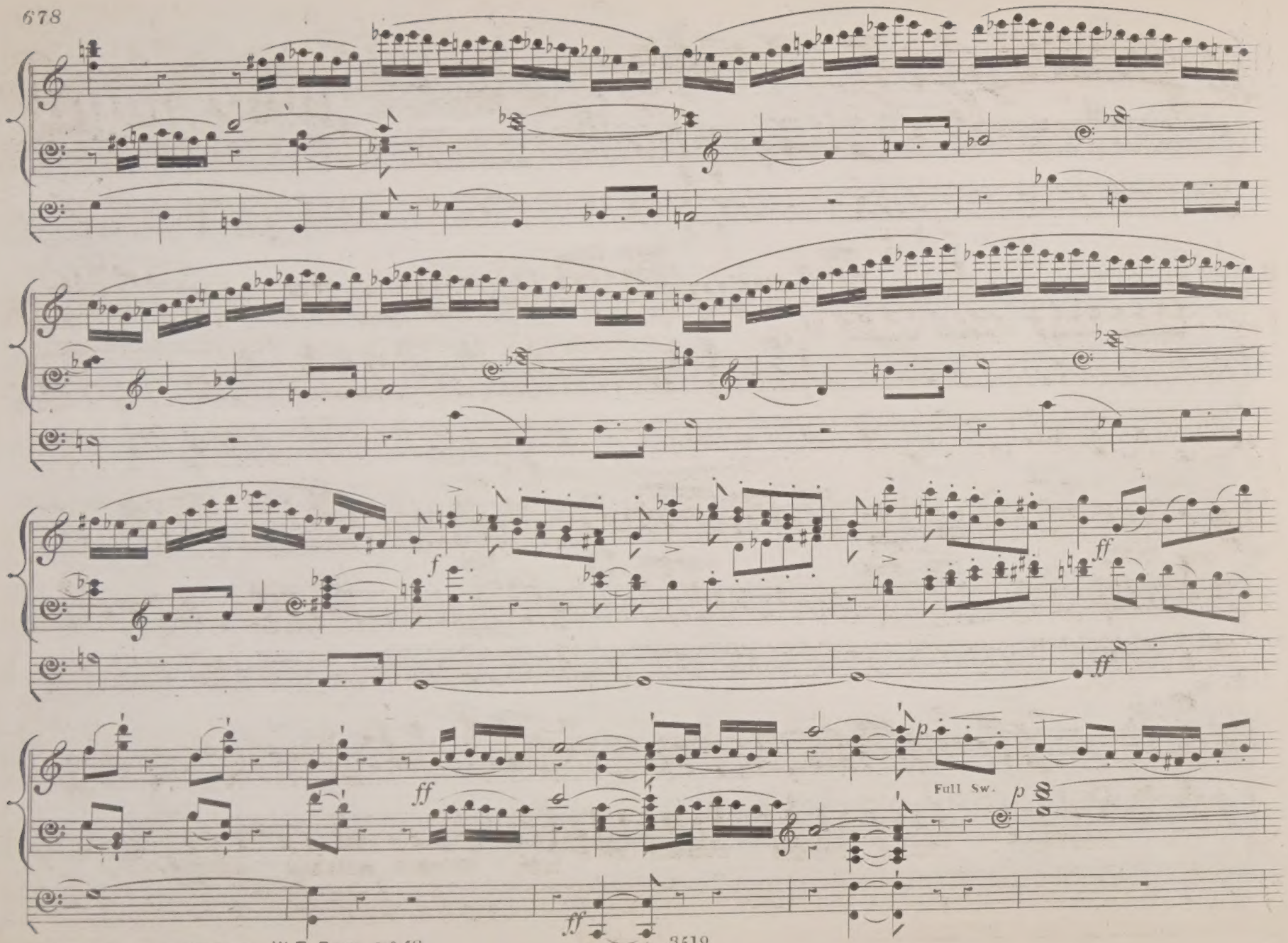
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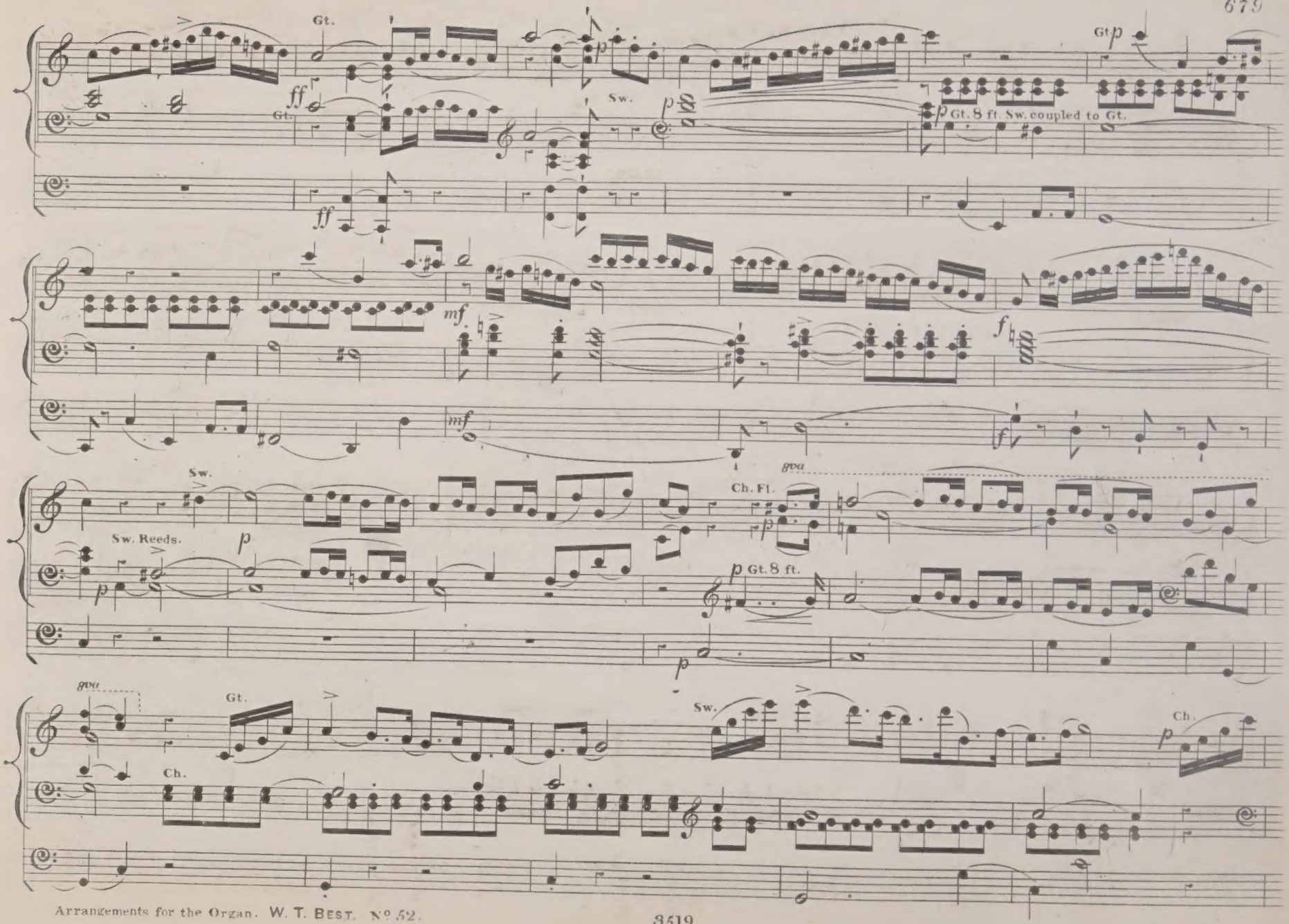
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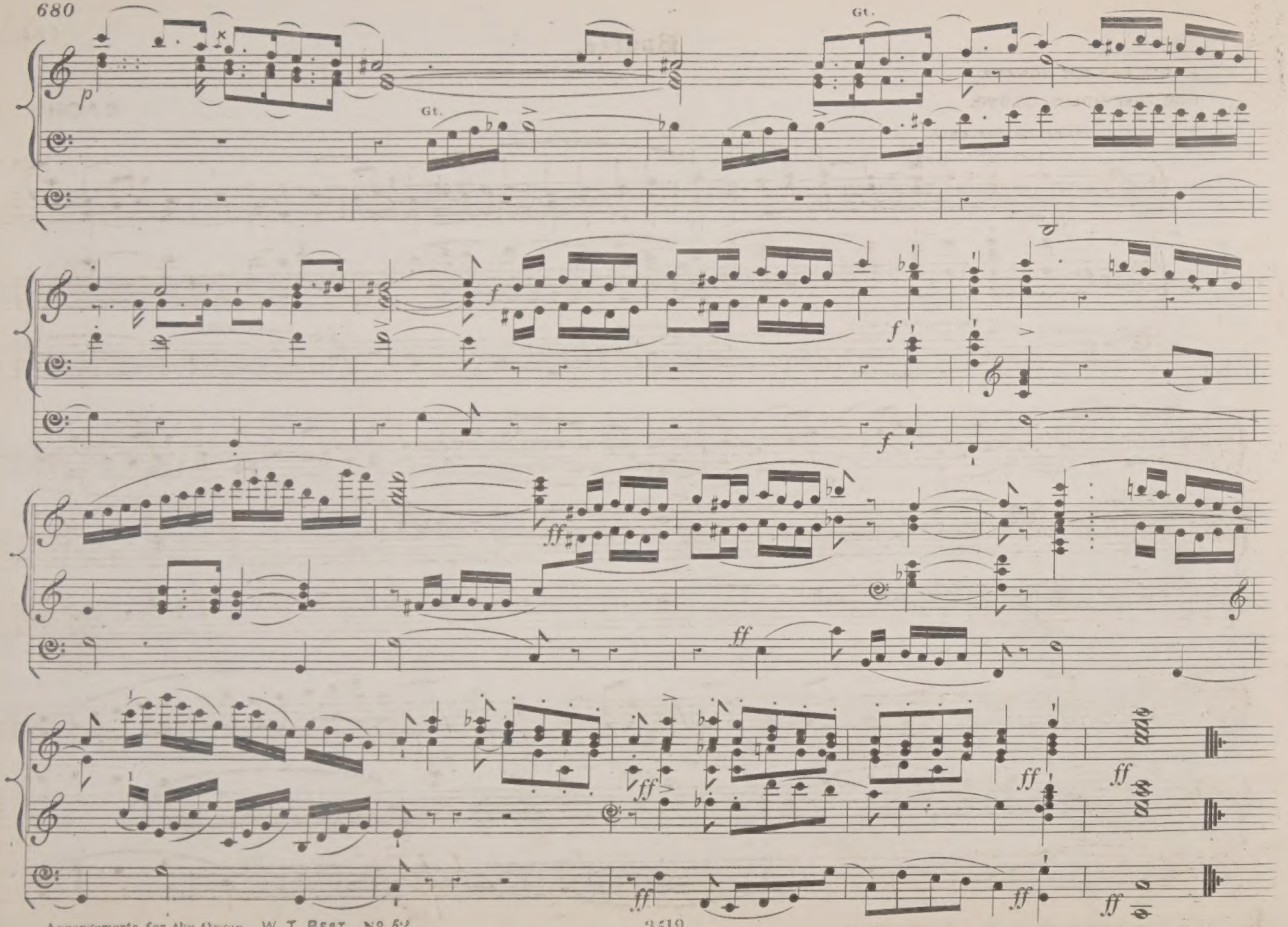
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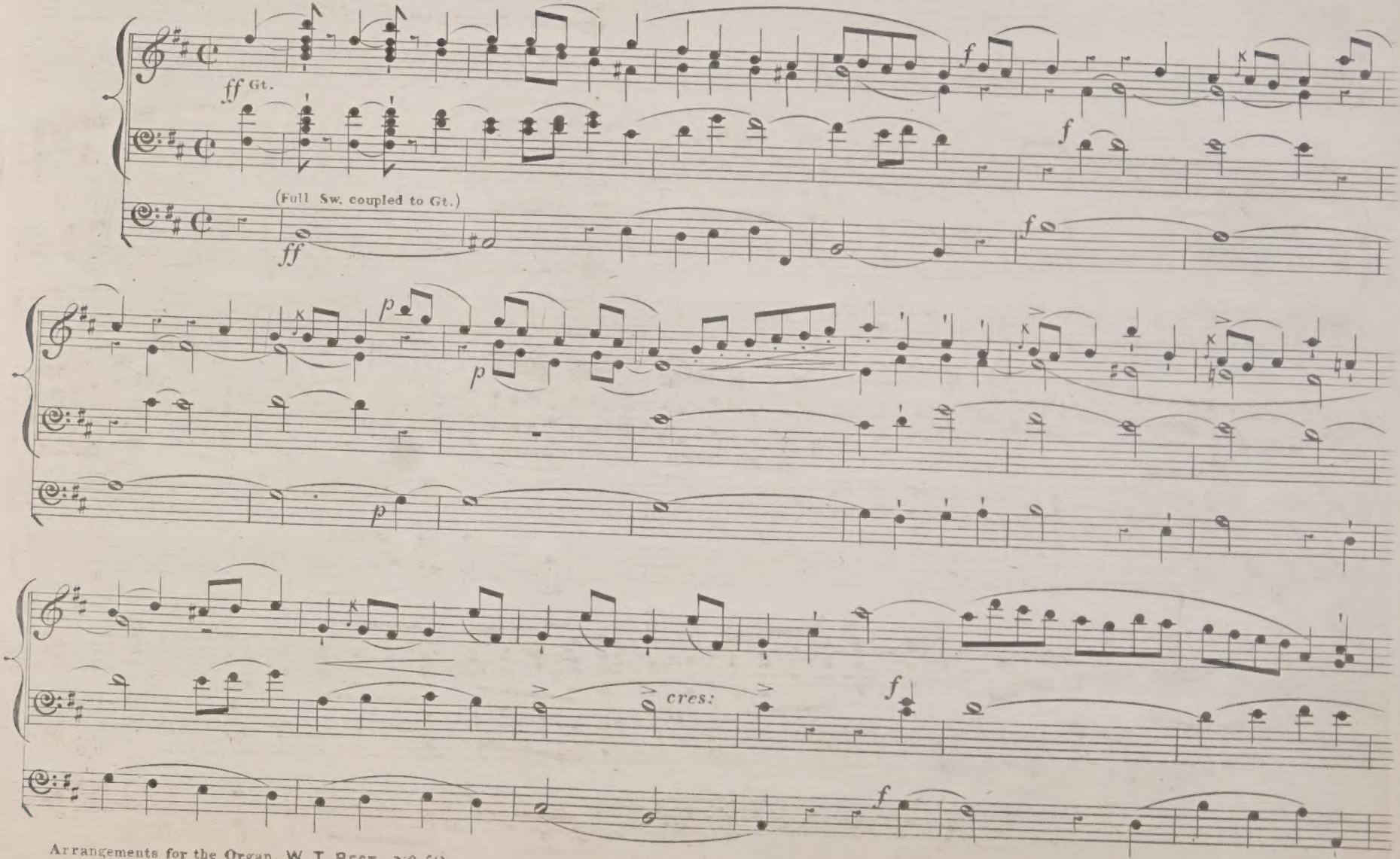

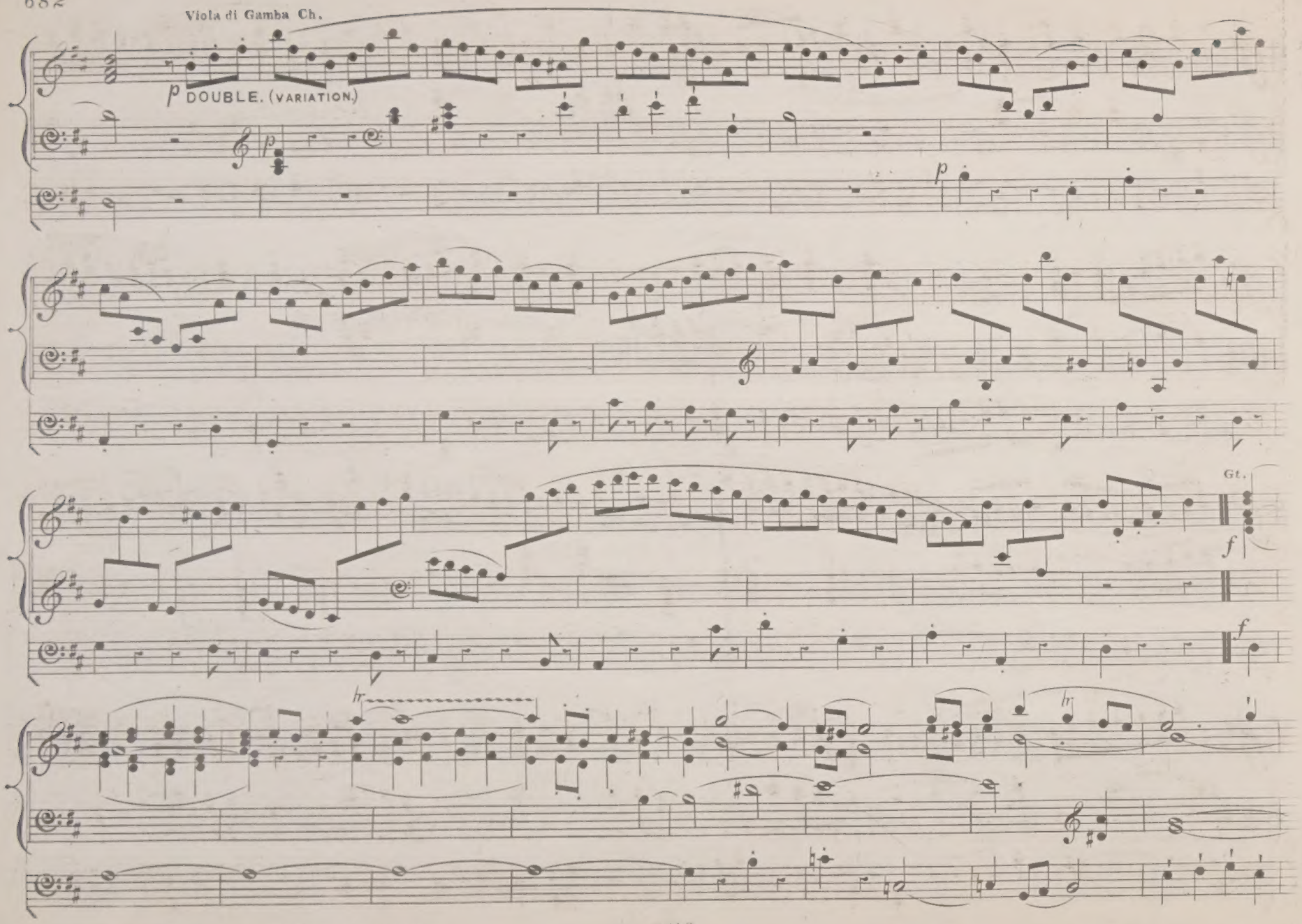
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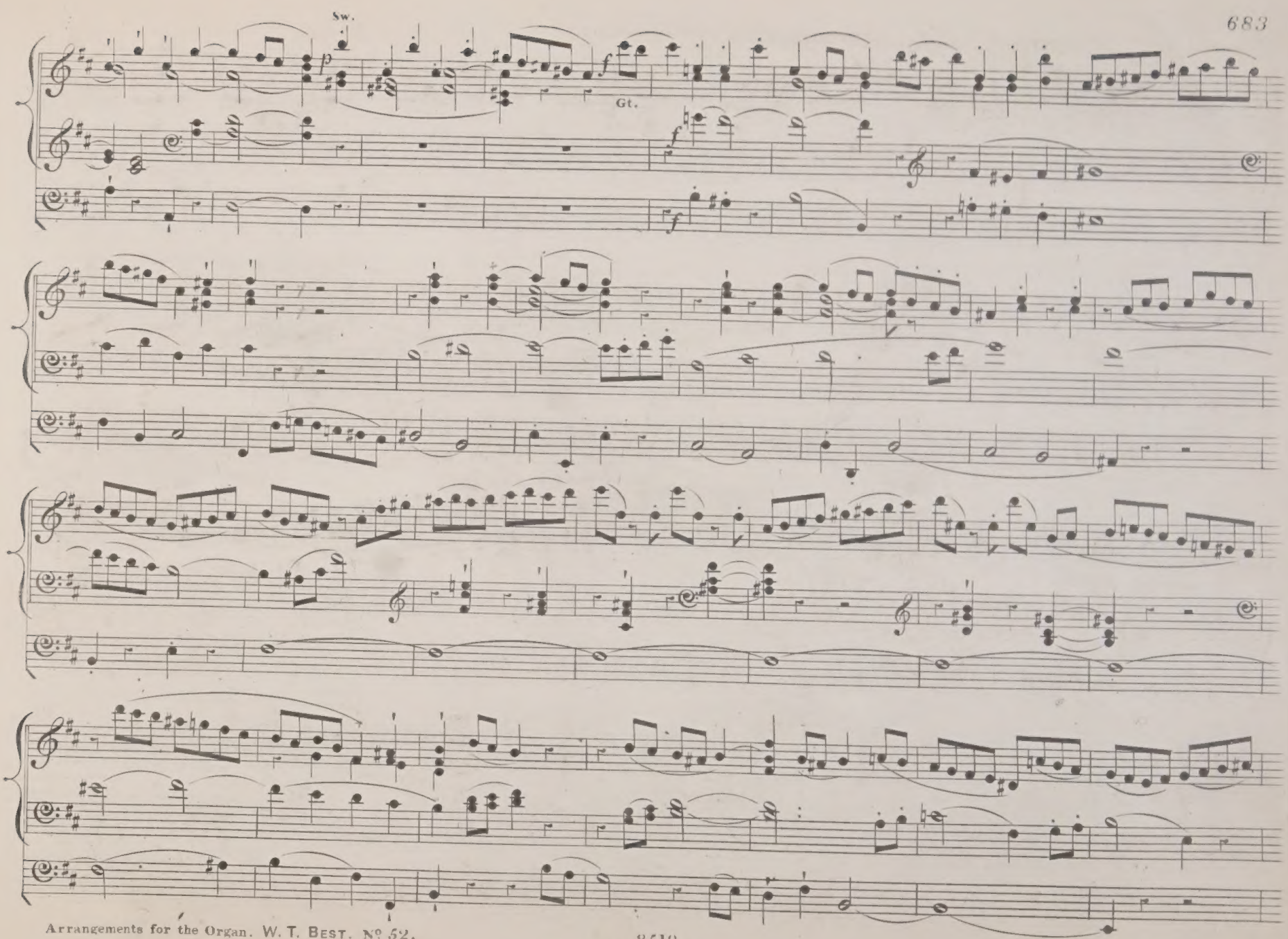
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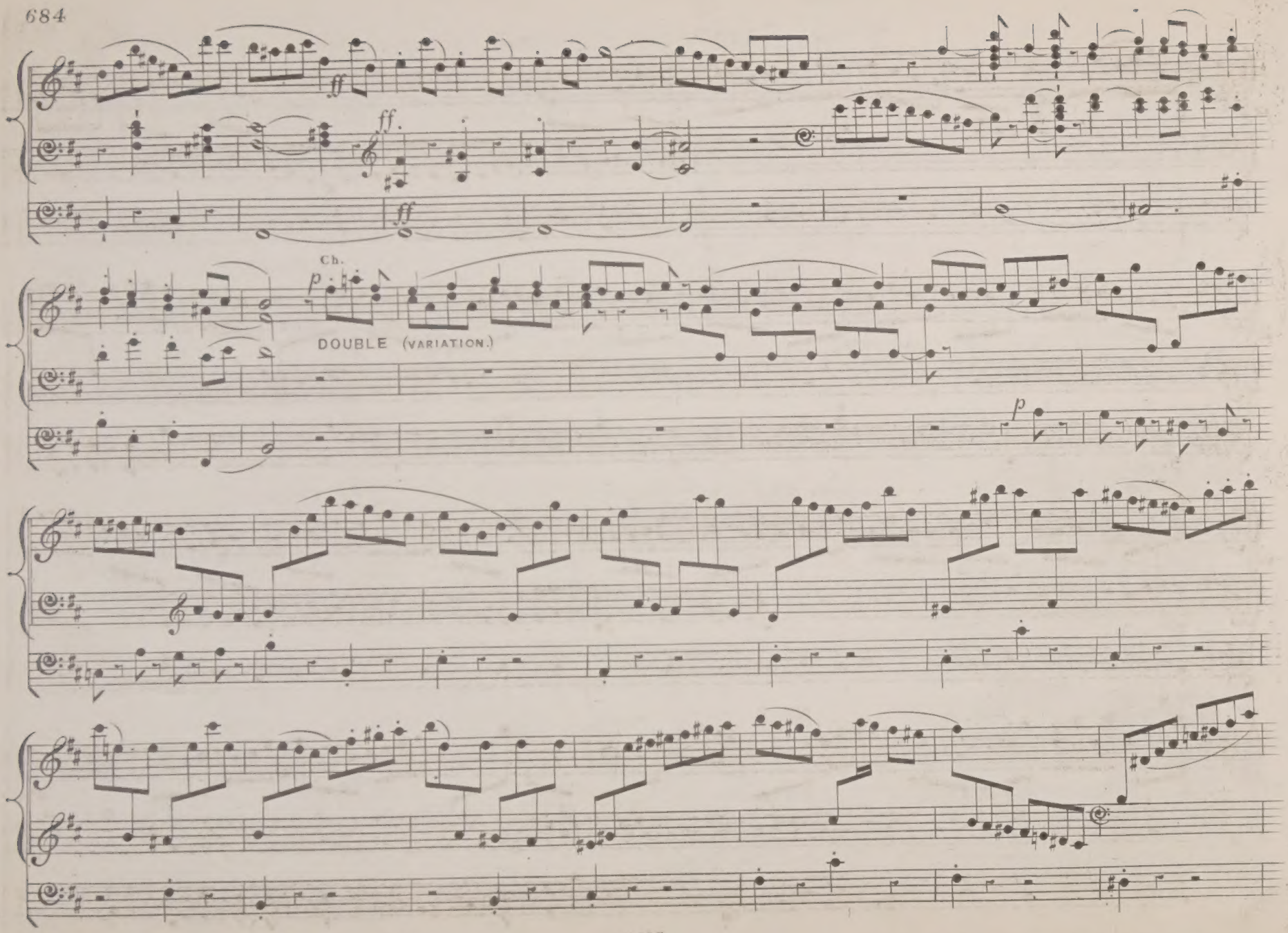
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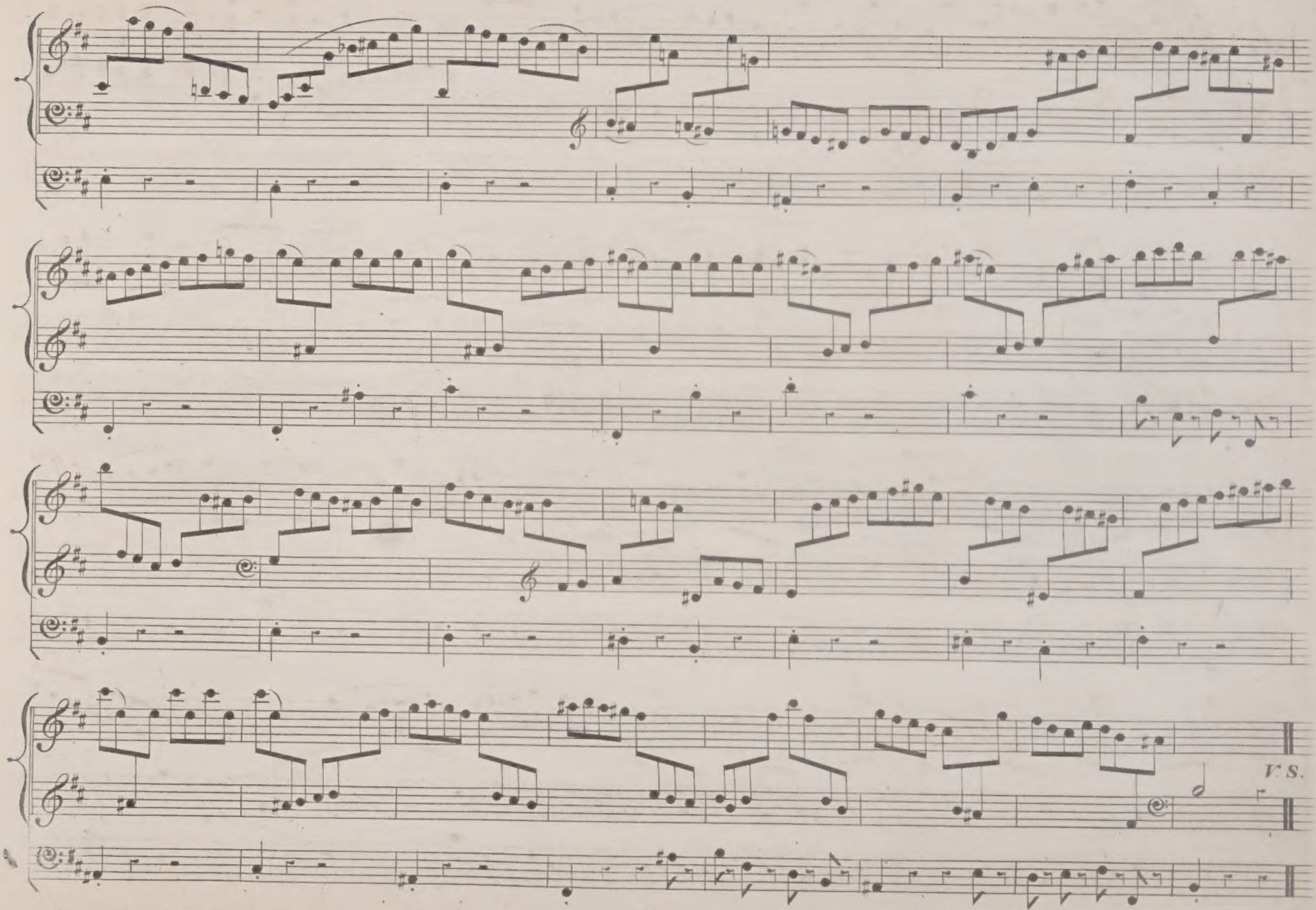
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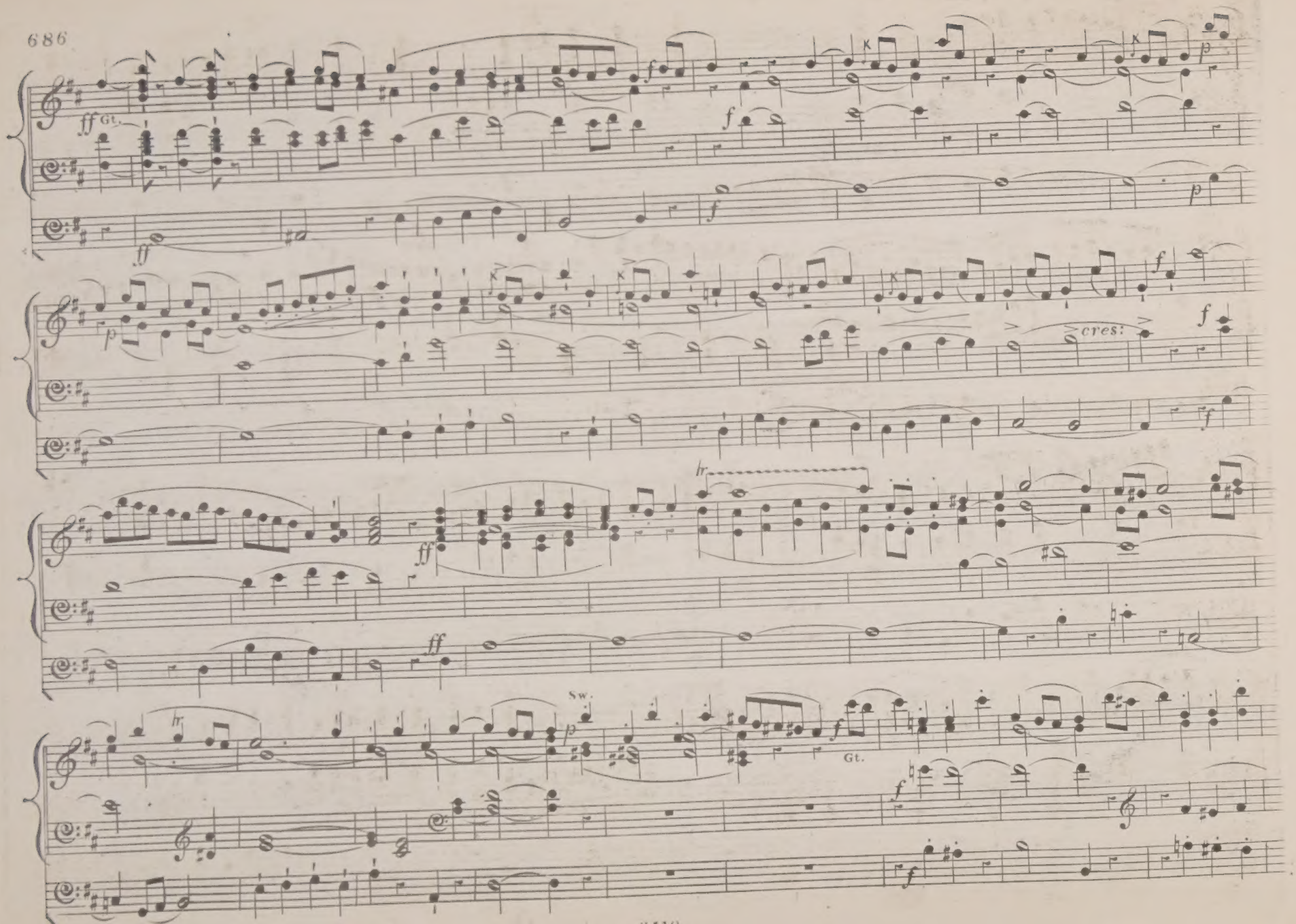
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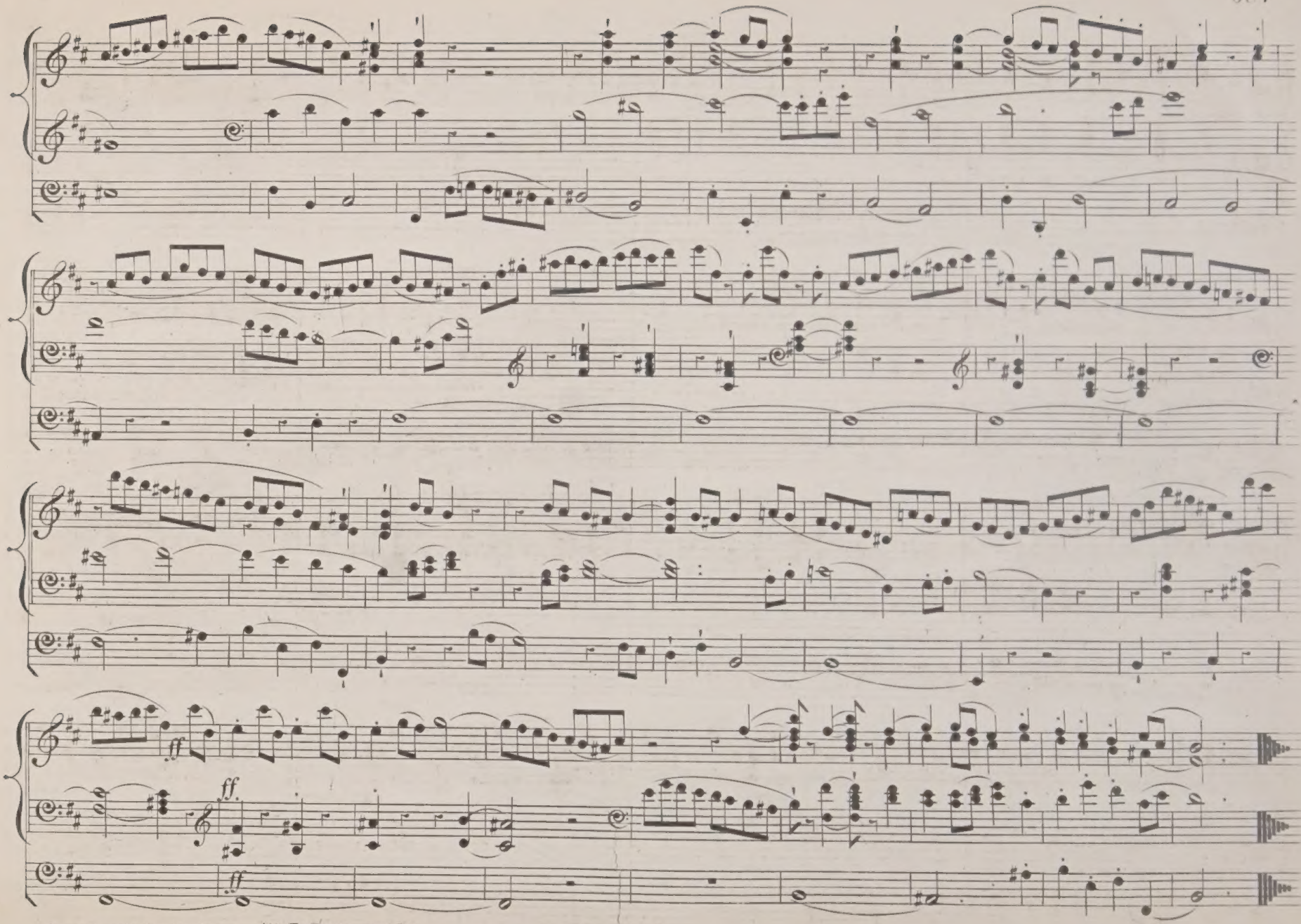
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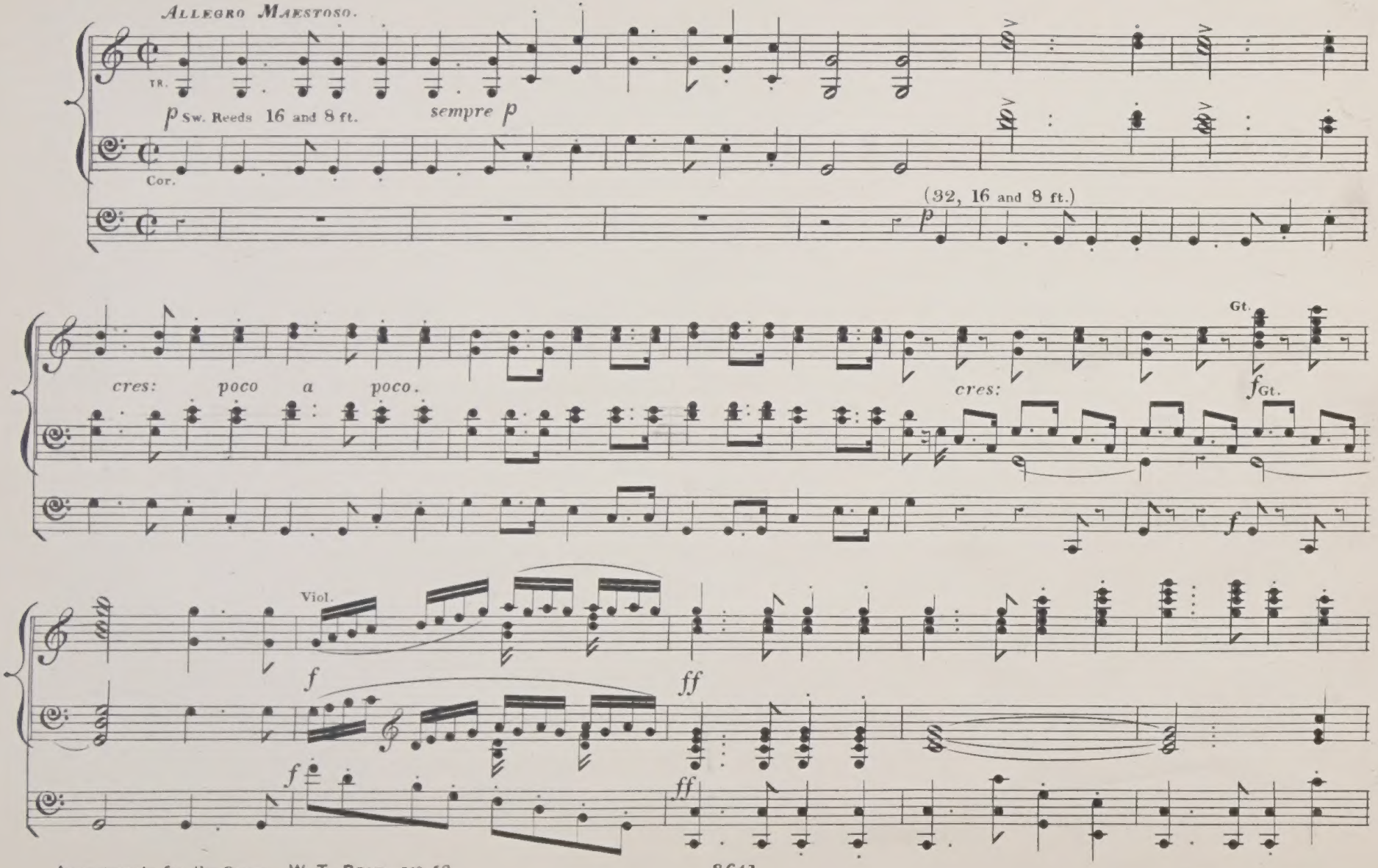

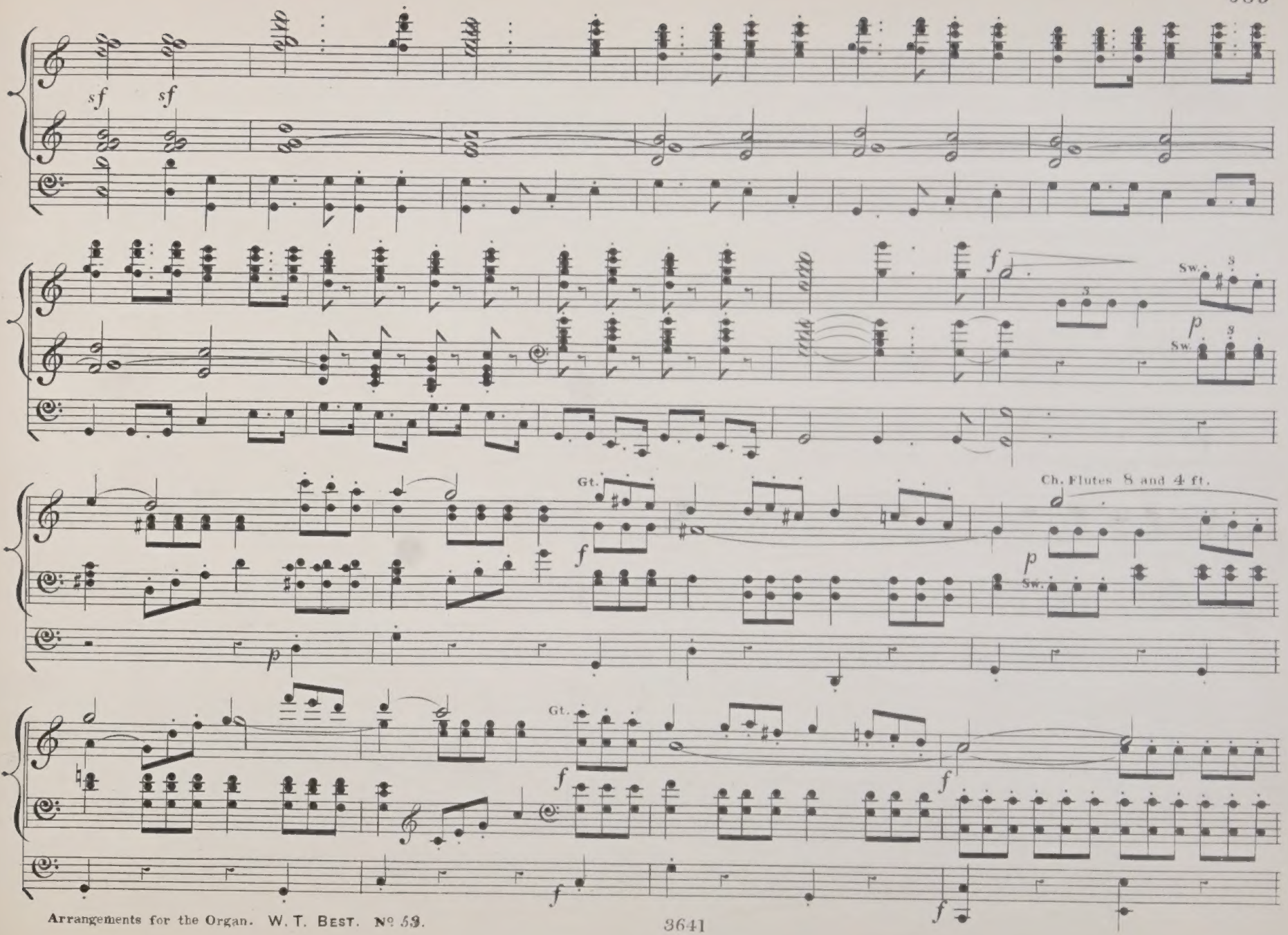
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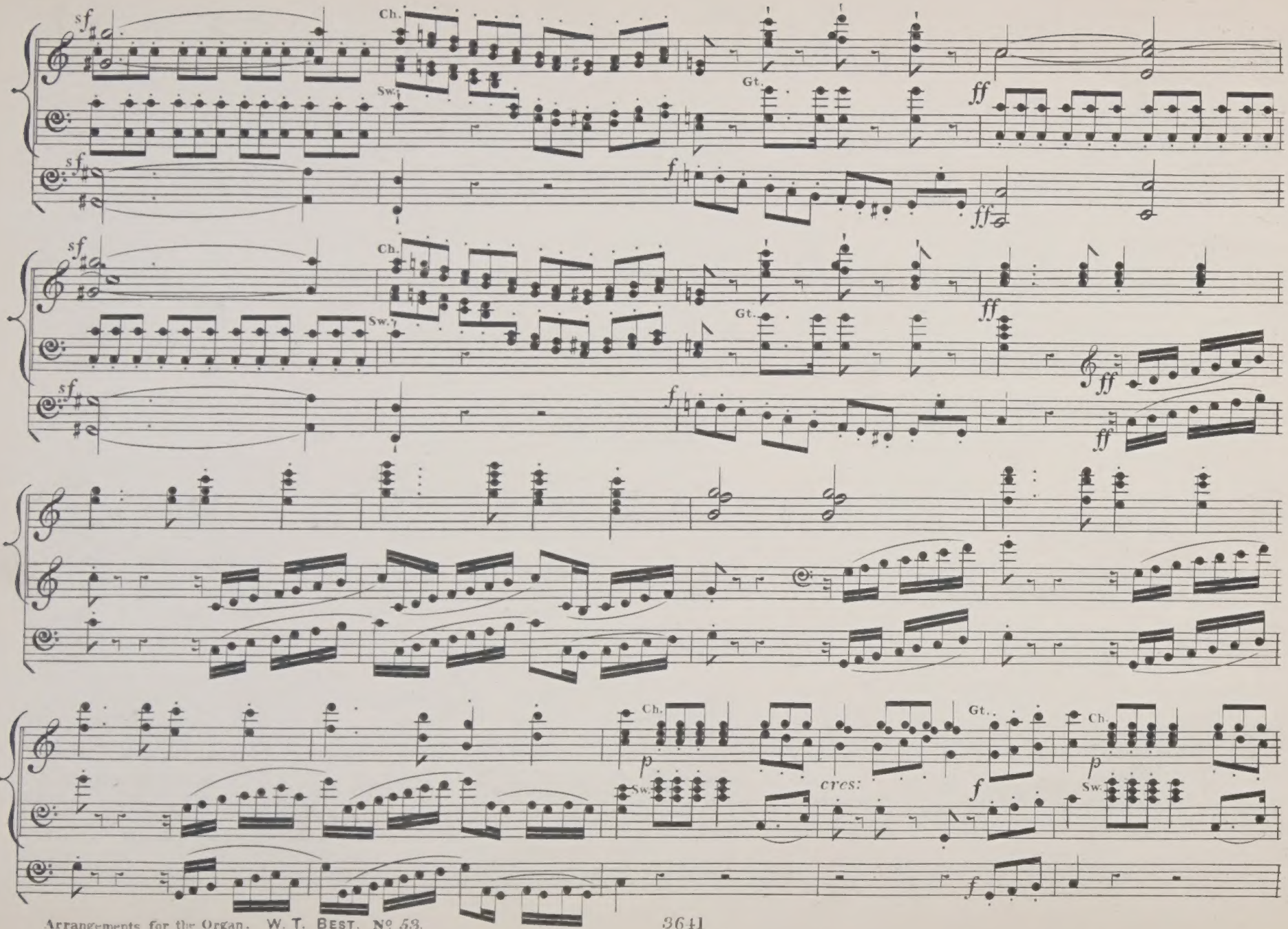
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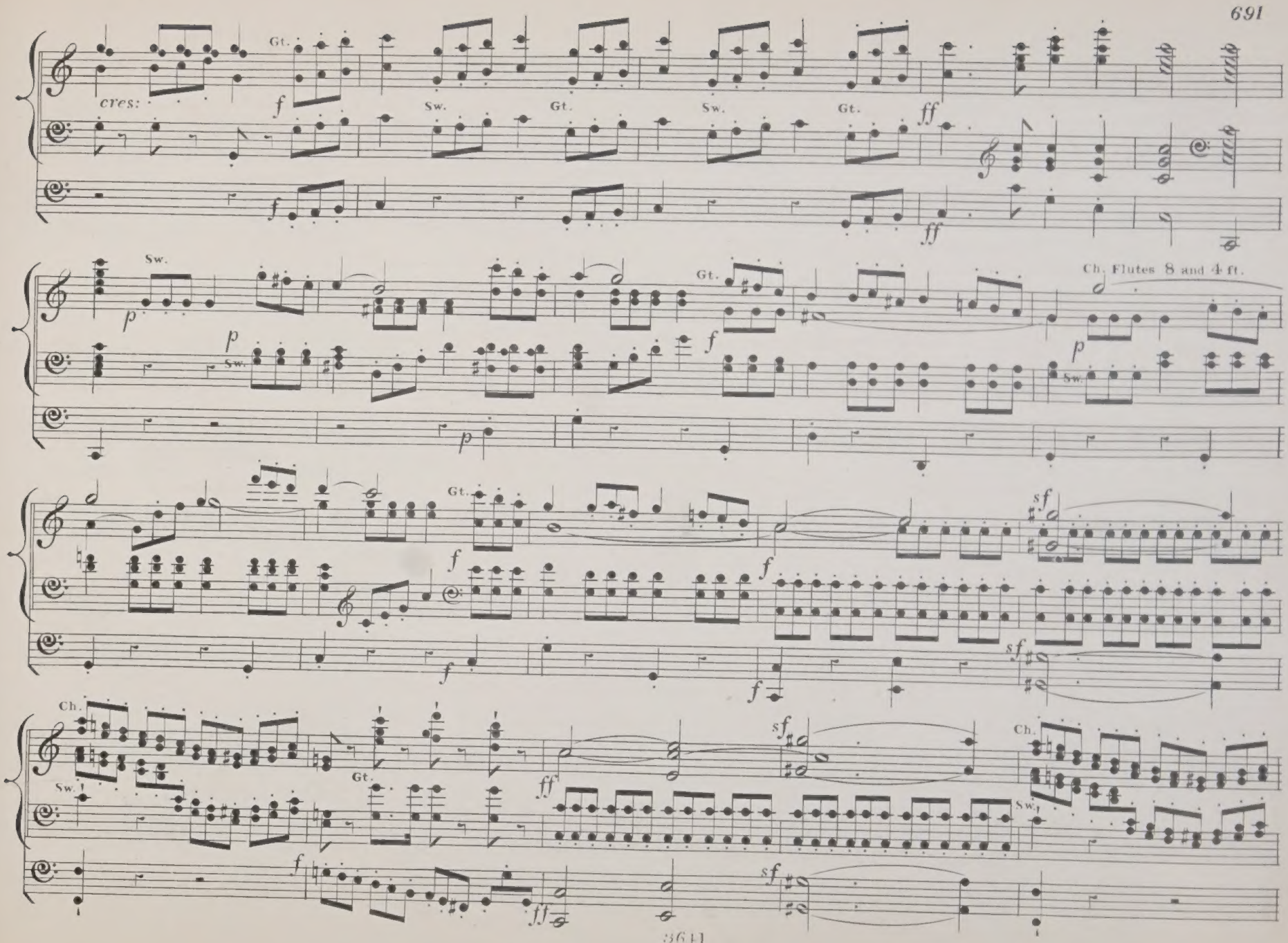
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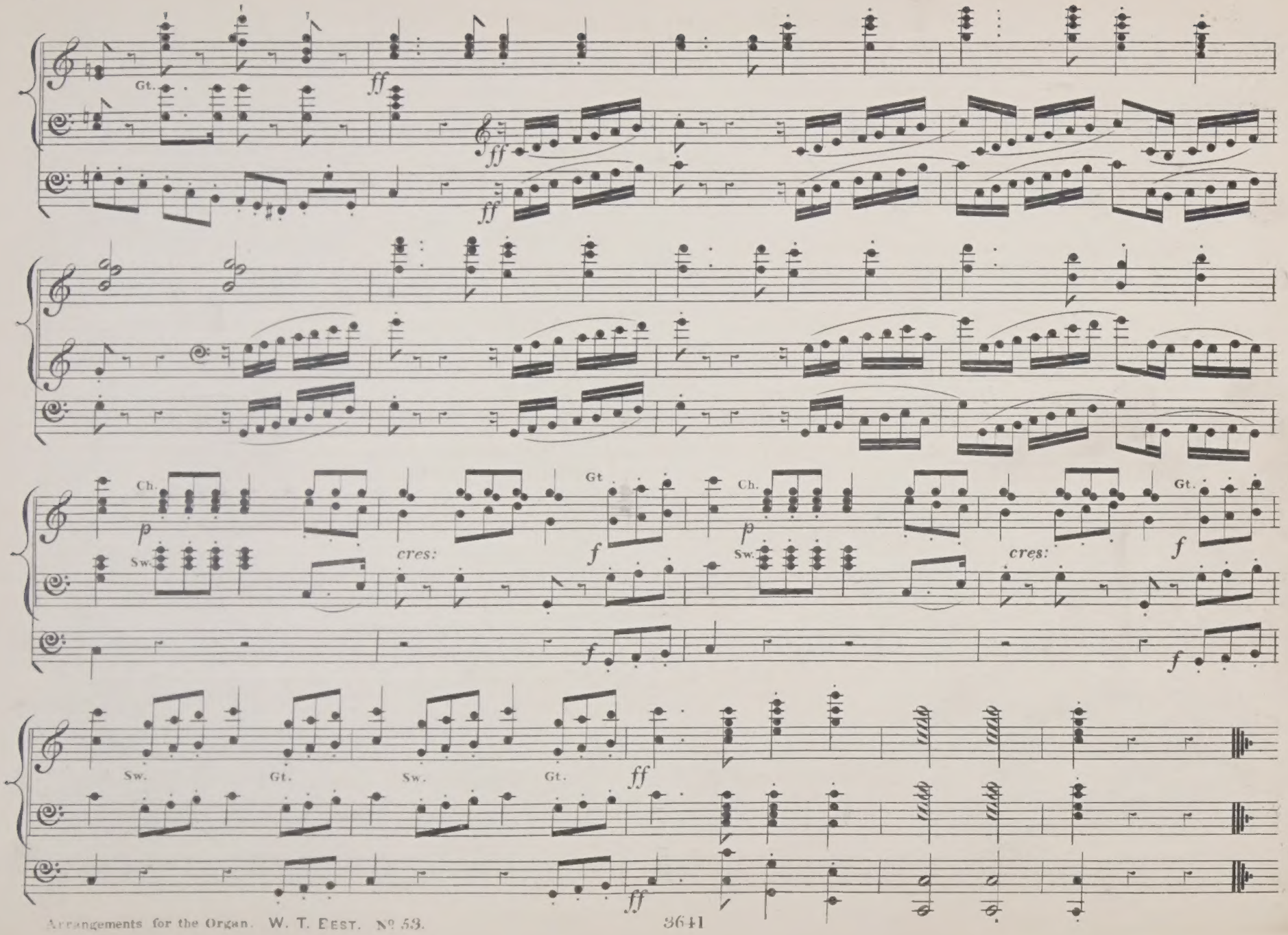
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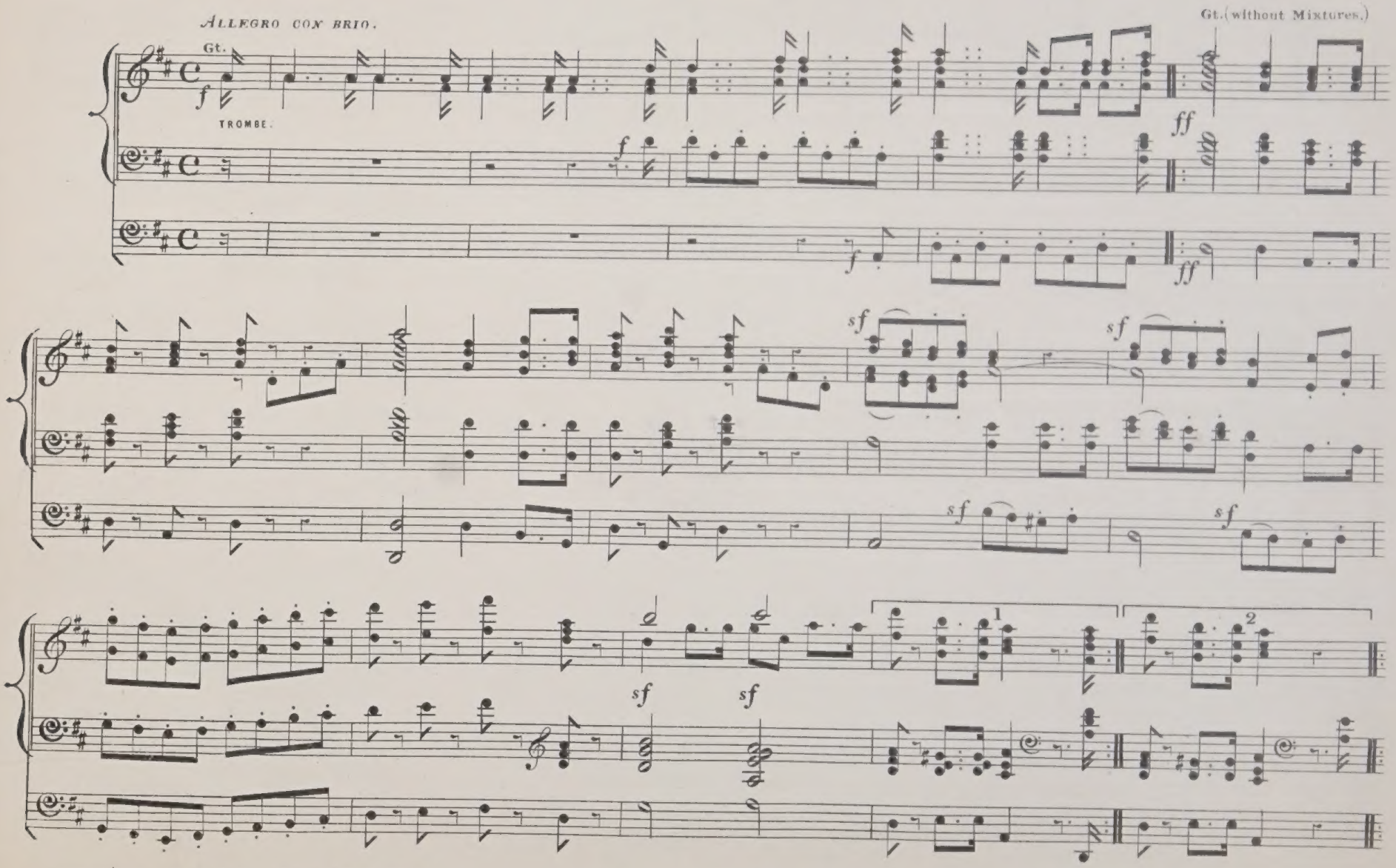

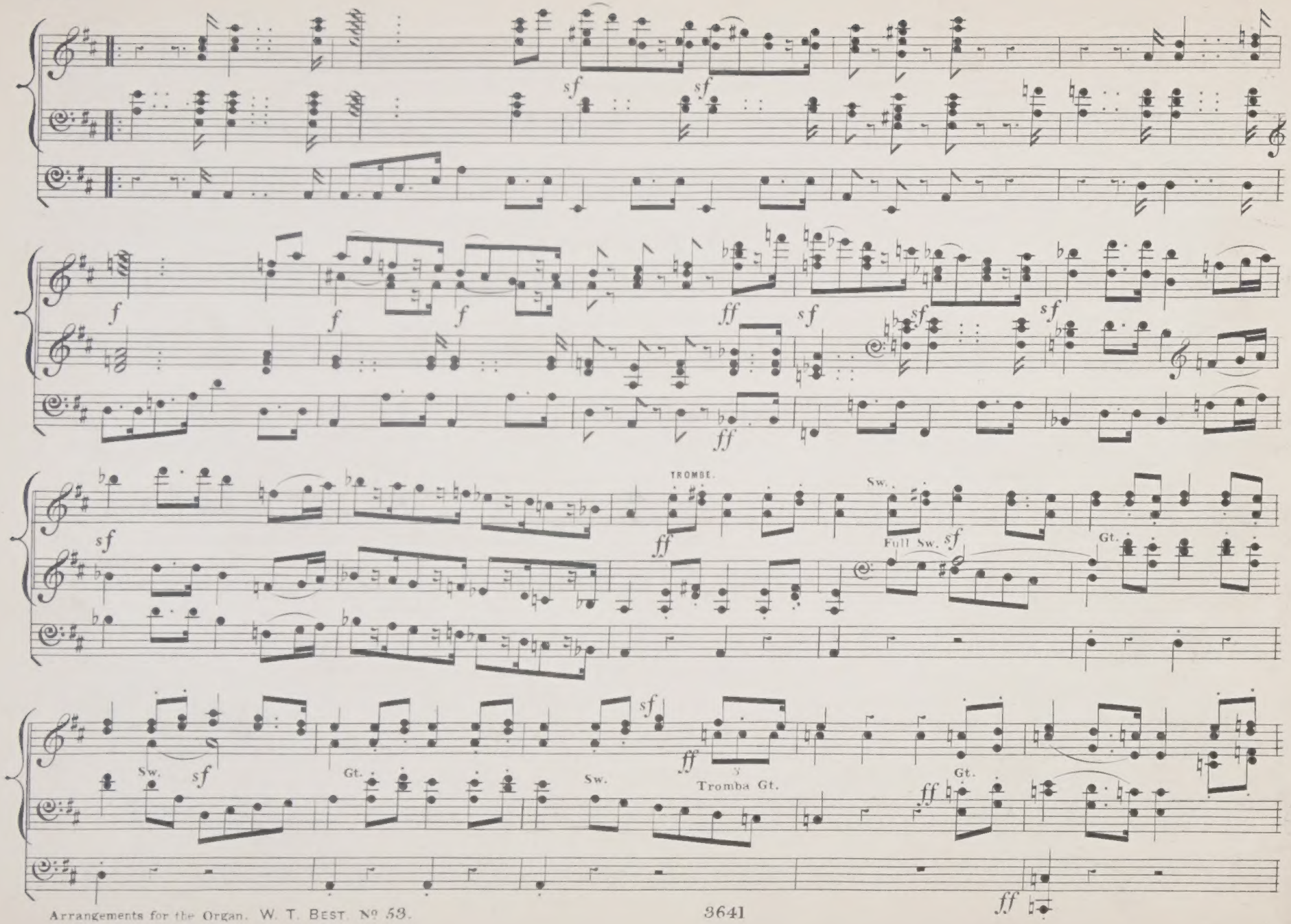
sf
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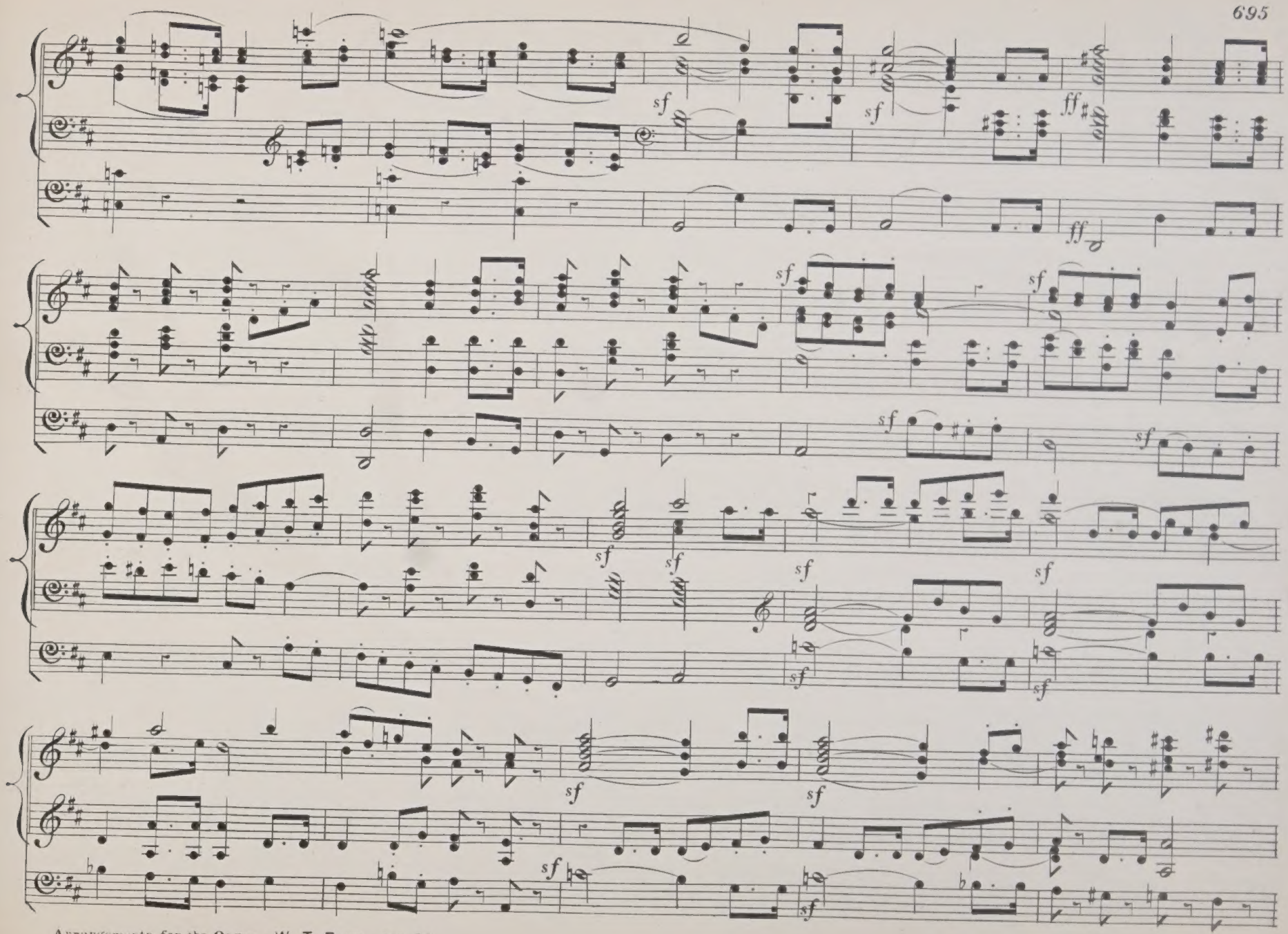
TROMBE.
ff
Sw.
Full Sw.
sf
Gt.
sf
Sw.
sf
Gt.
Sw.
ff
Tromba Gt.
Gt.
ff
ff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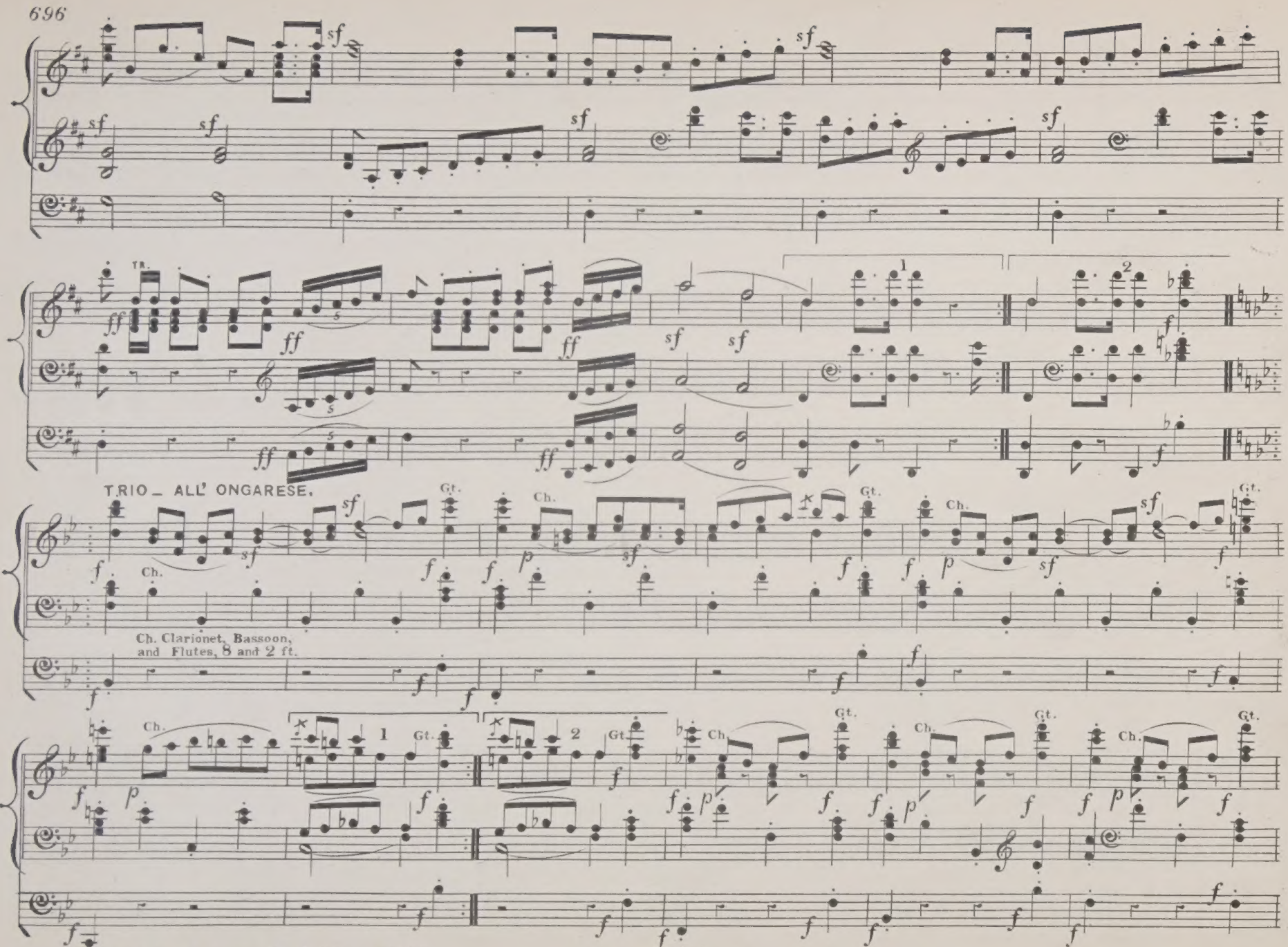
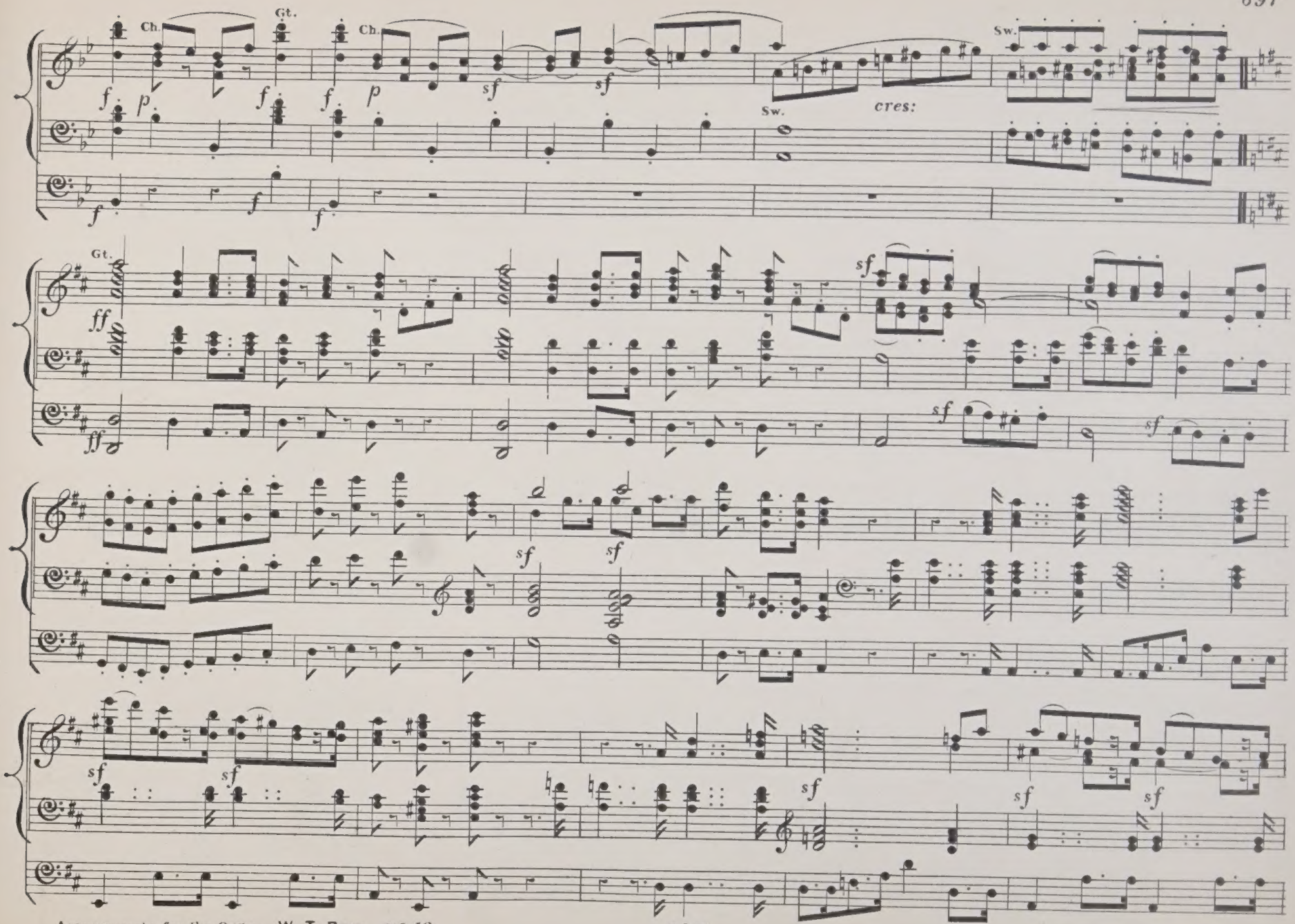
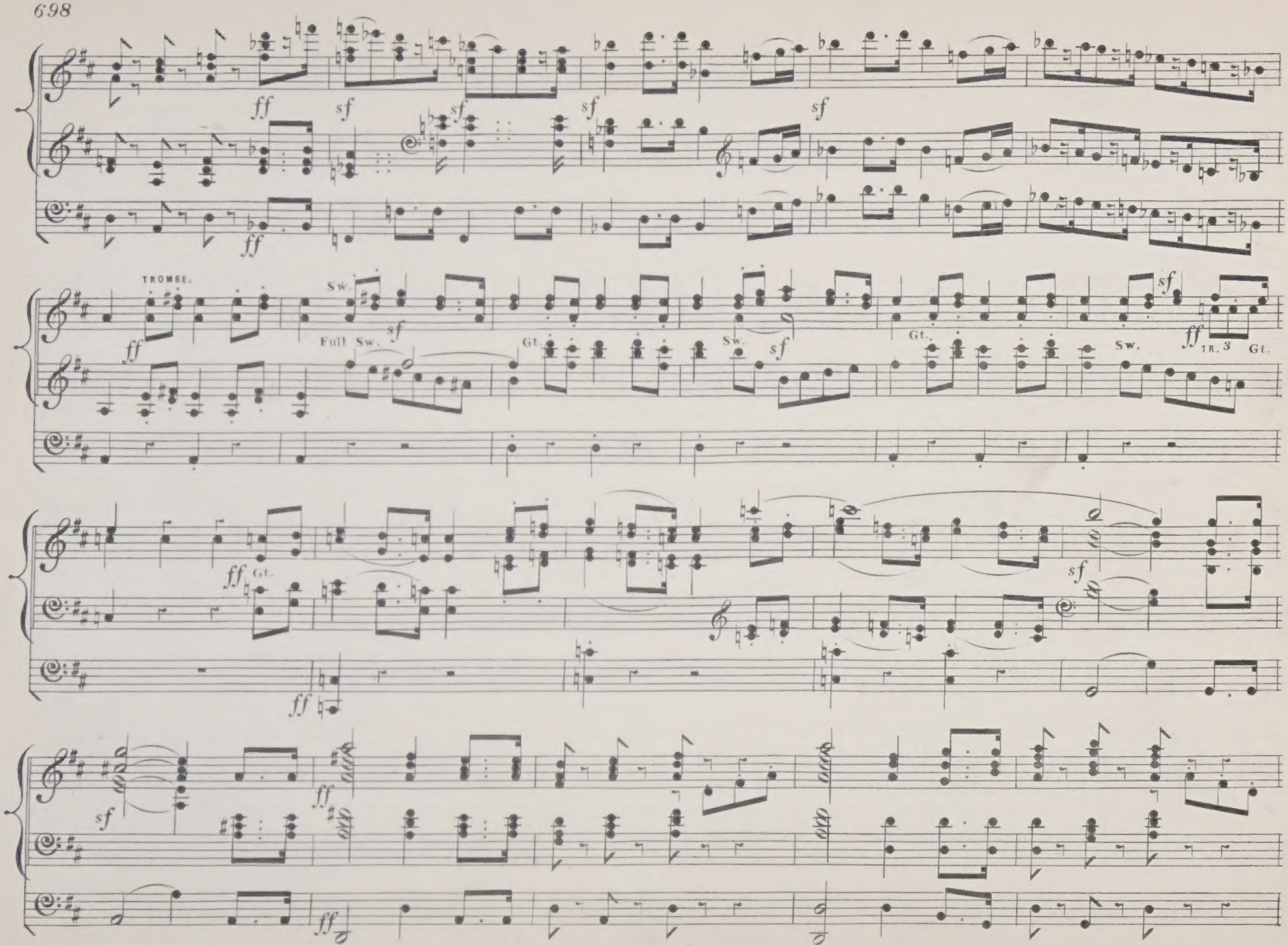
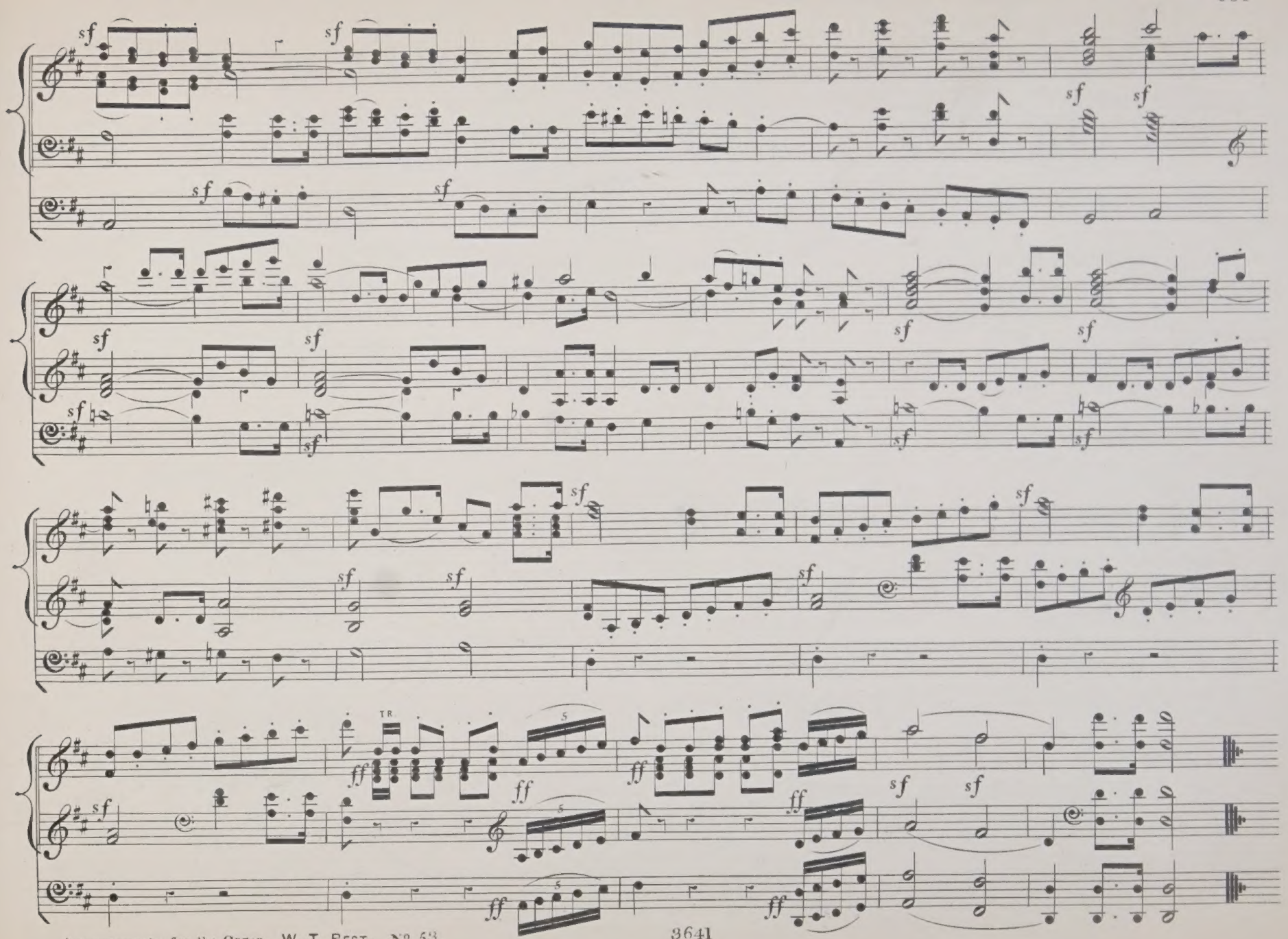

TRIO – ALL' ONGARESE.
Ch. Clarionet, Bassoon, and Flutes, 8 and 2 ft.


Ch.
Gt.
Ch.
Sw.
Sw.
cres:
Gt.


ff
sf
TROMBE.
Sw.
Full Sw.
Gt.
TR. 3


sf
ff
TR

ORIGINAL COMPOSITIONS FOR THE ORGAN.

J. LEMMENS.

	s.	d.
Four Organ Pieces in the Free Style	6	0
1. Allegretto in B flat	2	0
2. Christmas Offertorium	2	6
3. Fantasia in A minor	2	0
4. Grand Fantasia in E minor (The Storm)	3	6
Trois Sonates	7	6
No. 1. Sonate Pontificale	3	0
2. Sonate O Filii	3	0
3. Sonate Pascale	2	0

SIR GEORGE MACFARREN.

Sonata in C	4	0

MENDELSSOHN.

Six Sonatas and Three Preludes and Fugues. Edited by W. T. Best	5	0

AUGUST MOOSMAIR.

Fantasia in E flat	1	6
Grand Solemn March	1	6

HENRY SMART.

1. Choral, with Variations	1	6
2. Two Trios	1	6
3. Grand Solemn March	2	0
4. Andante, No. 1, in G major	1	6
5. Andante, No. 2, in A major	1	6
6. Andante, No. 3, in E minor	1	6
7. Six short and easy pieces, Nos. 1 & 2	1	6
8. Do. do., „ 3 & 4	1	6
9. Do. do., „ 5 & 6	1	6
10. Air, with Variations and Finale Fugato	3	0
11. Twelve short and easy pieces in various styles, Nos. 1 to 4	2	6
12. Do. do., „ 5 „ 8	2	0
13. Do. do., „ 9 „ 12	2	6
*14. Prelude in A, Postlude in C	1	0
*15. Prelude in E flat; Introductory Voluntary in B flat; Andante Grazioso	1	6
*16. Postlude in D	1	6
*17. Twelve Short Interludes	1	6
*18. March in G	1	0
*19. Easy Preludes in F and G	1	0
*20. Minuet in C	1	6
*21. Festive March in D	1	6
*22. Postlude in E flat	1	6

SIR FREDERICK OUSELEY.

Eighteen Preludes and Fugues	15	0
Seven Preludes and Fugues	6	0
Six Preludes and Fugues	5	0
Six Short Preludes	2	6
Prelude and Fugue in A flat	1	6
Three Andantes	1	6
A Sonata in C minor	2	0
A second Sonata in G	3	0

OTTO DIENEL.

	s.	d.
1. Fugue in G. Op. 2	1	0
2. First Grand Sonata in D minor. Op. 3	2	6
3. Concert-Satz. Op. 10	2	0
4. Second Grand Sonata in G minor. Op. 11	3	6
5. Funeral March on the Choral "Jesus, my trust." Op. 12	1	6
6. Adagio in D. Op. 13, No. 1	1	0
7. Andante in C. Op. 13, No. 2	1	0
8. Third Grand Sonata in F. Op. 18	5	0
9. Echo-Andante. Op. 19	1	6
10. Andante espressivo. Op. 20, No. 1	1	0
Do. do. „ „ 2.		

J. BAPTISTE CALKIN.

1. Andante (varied)	1	0
2. Hommage à Mozart	2	0
Choral Fugue		
3. Marche Religieuse	2	0
Allegretto		
4. Andante espressivo	2	0
Organ Study on Pleyel's Hymn-Tune		
Hommage à Haydn		
5. Allegretto Religioso	2	0
Minuet and Trio		
6. Festal March	2	0
Hommage à Mendelssohn		
7. Harvest Thanksgiving March	1	6
Two-part Song without words		
* 8. Minuetto	1	0
9. Andante con moto (Op. 101)	1	0
10. For Holy Communion	1	0

E. SILAS.

1. Allegro Moderato	1	0
2. Andante	1	0
3. Prelude	1	0
4. Andante	1	0
5. Fantasia	1	6
6. Pastorale	1	0
7. Canzonetta	1	0
* 8. Andante in C	1	0
Melody in C		
* 9. Introduction and Fugue	1	0
*10. Prelude in D	1	0
Fugue in C minor		
*11. March in B flat	1	0
*12. Sonata in F	2	6
*13. Minuetto in F	1	0
*14. Fantasia on St. Ann's Tune	1	6
*15. Melody in E minor	1	0

OLIVER KING.

Offertoire in D	2	0
Interlude for Advent	1	0
Prelude for Lent. Op. 10, No. 2	1	0
Fantasia on a Theme by Hermann Goetz. Op. 20		

GUSTAV MERKEL.

	s.	d.
1. Sonata in D minor (Originally written as a Duet)	3	0
2. Fantasia in E minor	1	0
3. Twelve short Preludes	2	0
4. Pastorale in G	1	0
Adagio in F		
* 5. Pastorale in G	1	0
* 6. Prelude in G	1	0
Triple Fugue in G minor		
Postludium		
Andantino		
* 7. Moderato in F	1	0
Pastorale in A		
Pastorale in D		
* 8. Allegretto in A	1	0
Allegro in D		
* 9 Overture in C minor	1	0
*10. Three short pieces	1	0
a. Andantino in G; *b.* Allegro in C; *c.* Allegro in D		
Prelude in E flat		
11. Three short pieces	2	0
a. Andante in B flat; *b.* Allegretto in D; *c.* Andante in G		
12. Ten Preludes	2	0
13. Fantasia in D	1	6
14. Two Preludes (B flat and G)	1	0
15. Marche Religieuse	1	0

FREDERIC ARCHER.

1. Andante in D	1	0
2. Andante in F	1	0
3. Andante in A	1	0
4. Concert Variations	2	0
* 5. Allegretto in E, and Prelude in G	1	0
* 6. Motivo in B flat, and Fugue in D minor	1	0
* 7. Marche Triomphale	1	6
* 8. Allemande	1	0

GEORGE CALKIN.

Soft Voluntaries:—

	s.	d.		s.	d.
Book I. 1 to 6	2	6	Book V. 25 to 30	2	6
Book II. 7 to 12	2	6	Book VI. 31 to 36	2	6
Book III. 13 to 18	2	6	Book VII. 37 to 42	2	6
Book IV. 19 to 24	2	6	Book VIII. 43 to 48	2	6

NIELS W. GADE.

Three Pieces. Op. 22	2	0

DR. HENRY HILES.

Air, varied	1	6
Fantasia	3	0
Andante from ditto	1	6
Festival March	2	0
Six Impromptus	3	0
Six Impromptus, Second Set	4	0
Prelude and Fugue in D minor	2	0
Prelude and Fugue in A major	2	0
Sonata in G minor	3	0

* *From the "Organist's Quarterly Journal."*

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for the

[illegible] n,

by

W. T. Best.

Ent. Sta. Hall.

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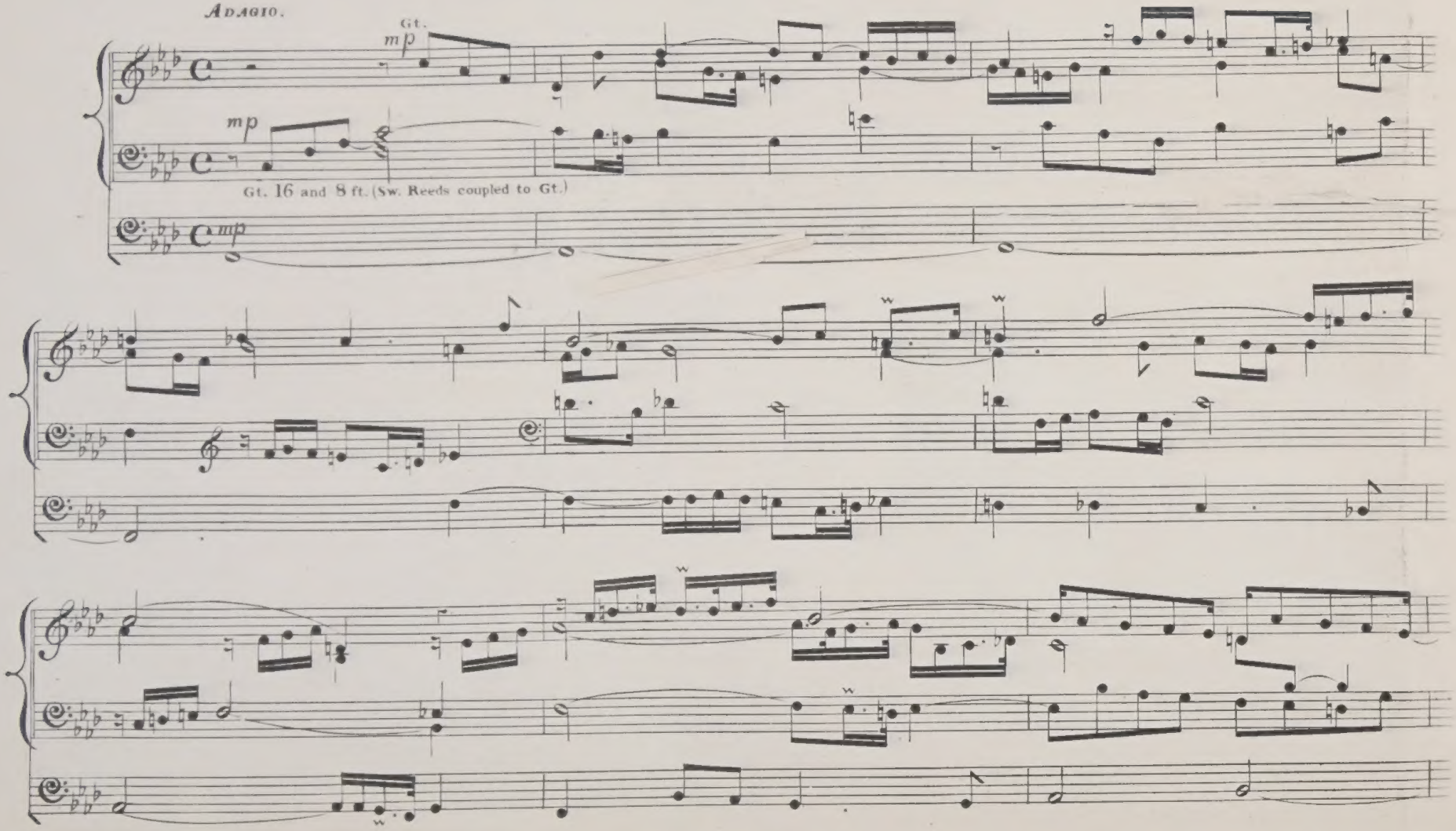
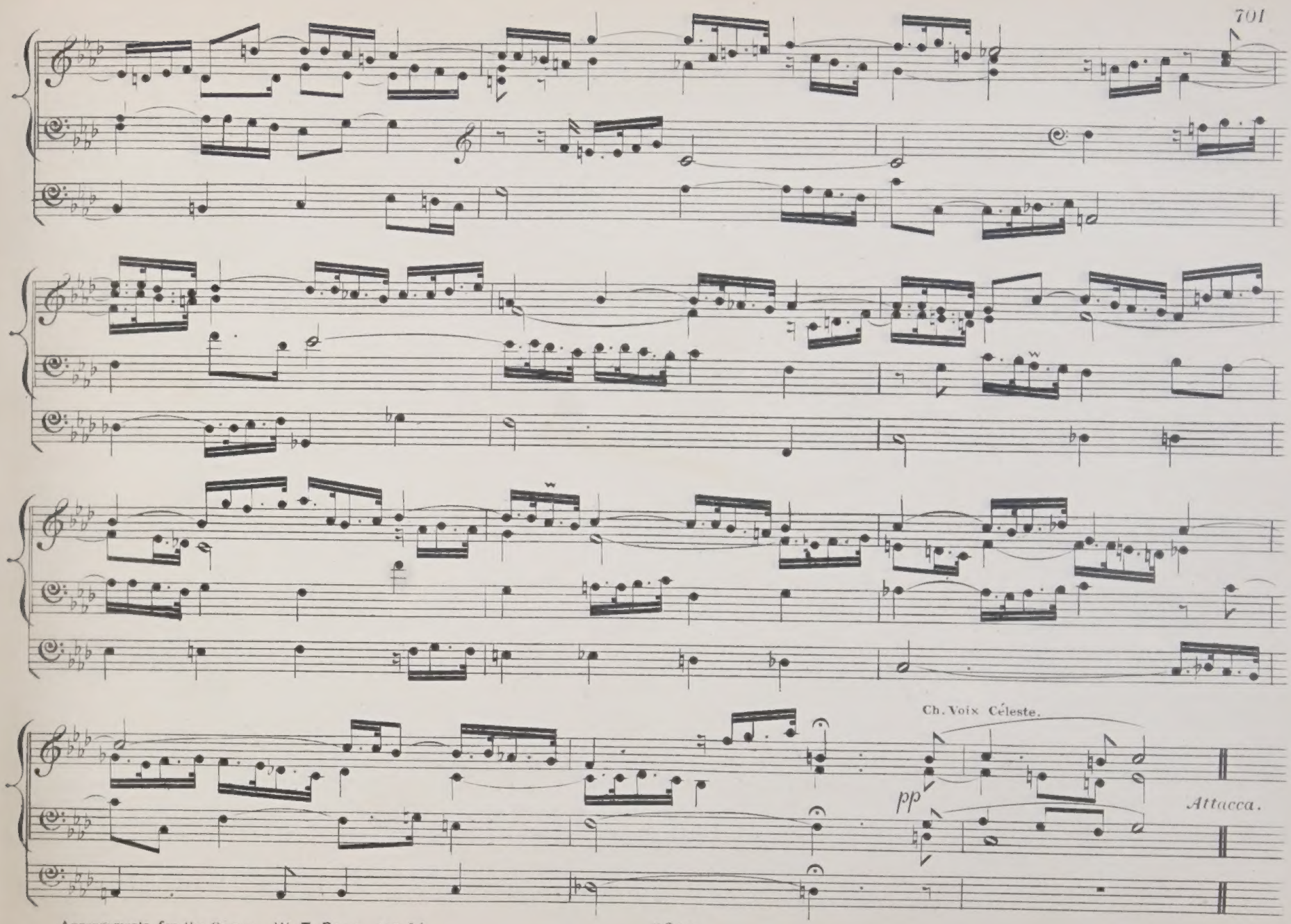
Prelude and Fugue.

(F MINOR)

FROM THE "SUITES POUR LE CLAVECIN."

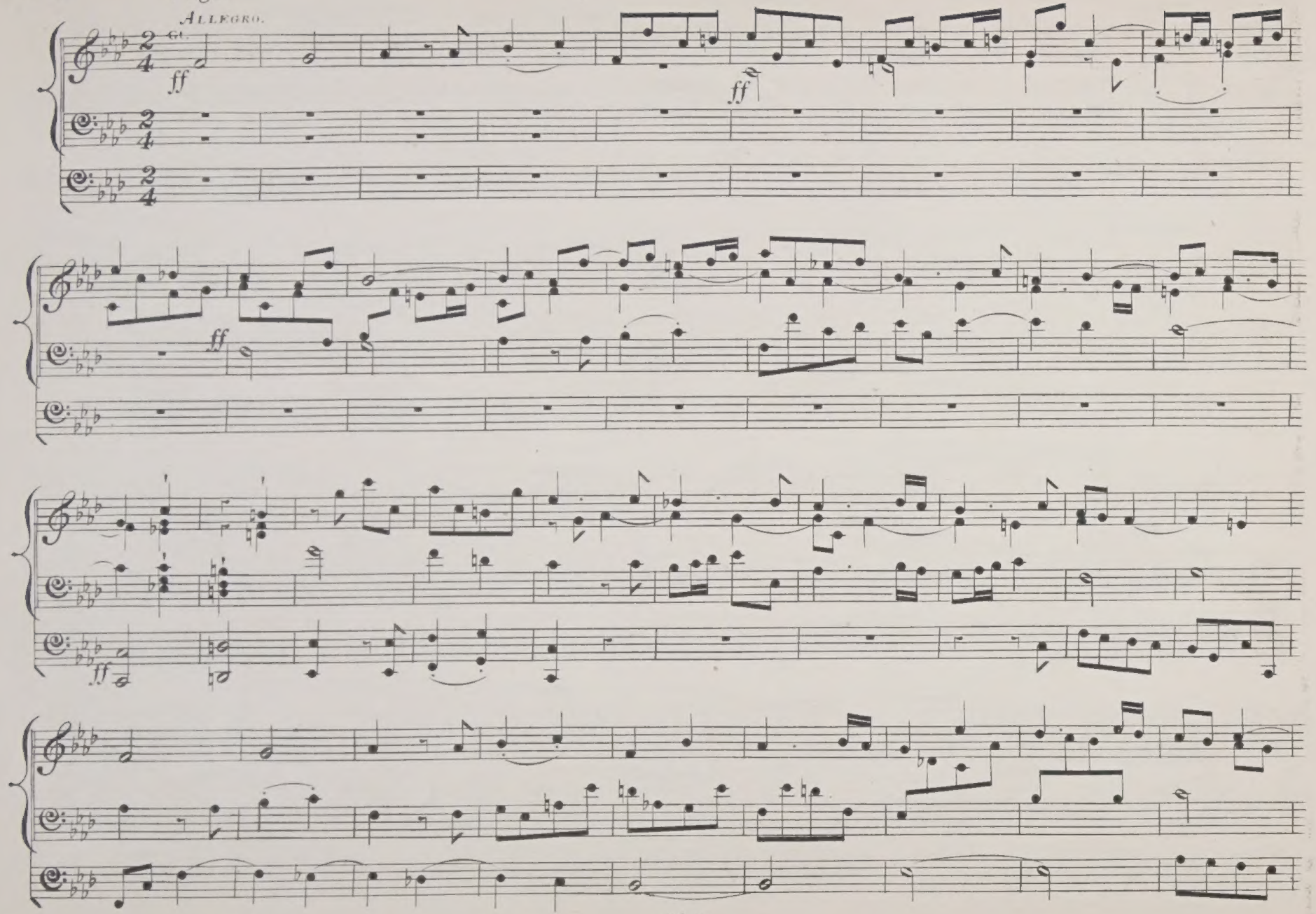
HANDEL.

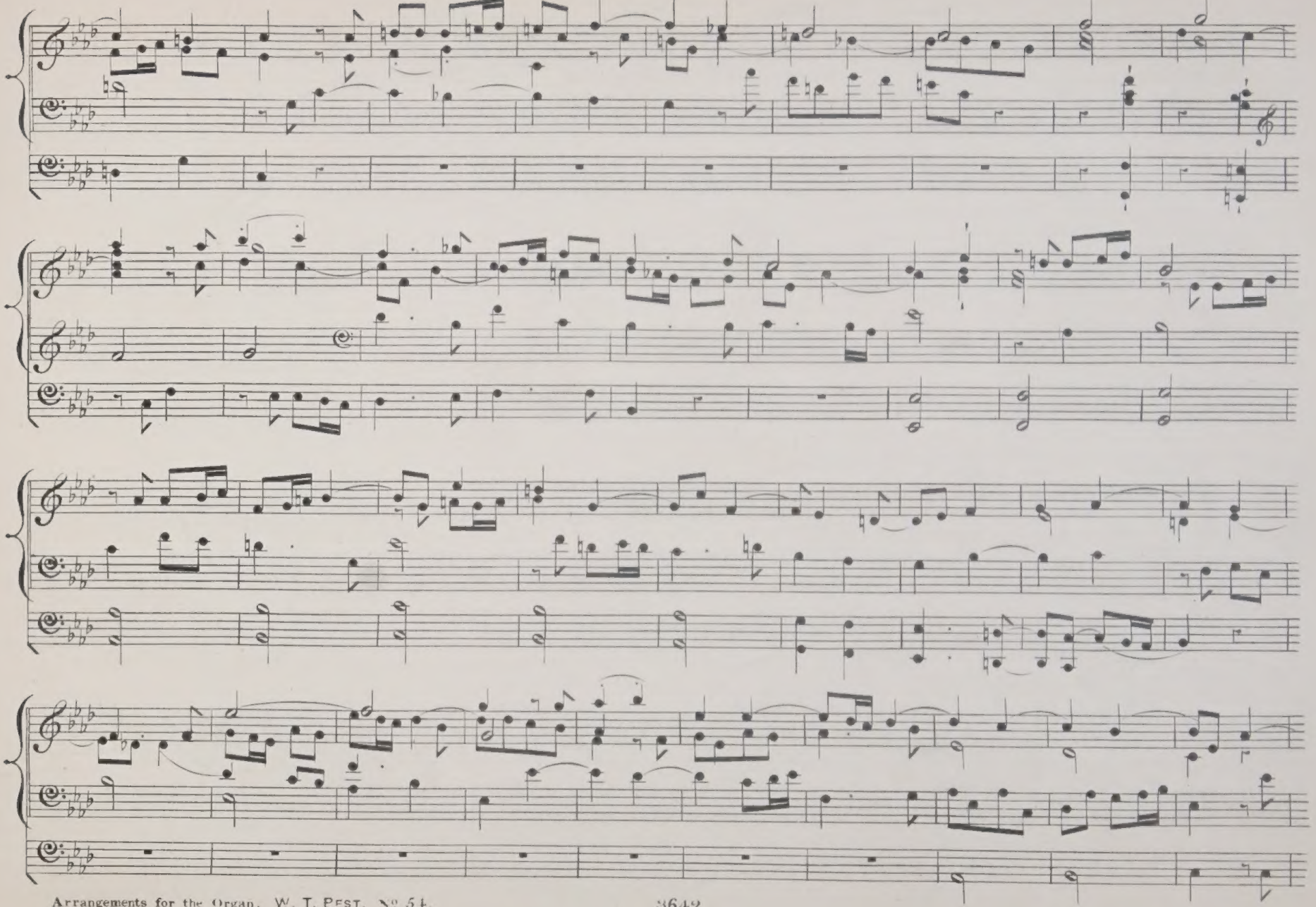


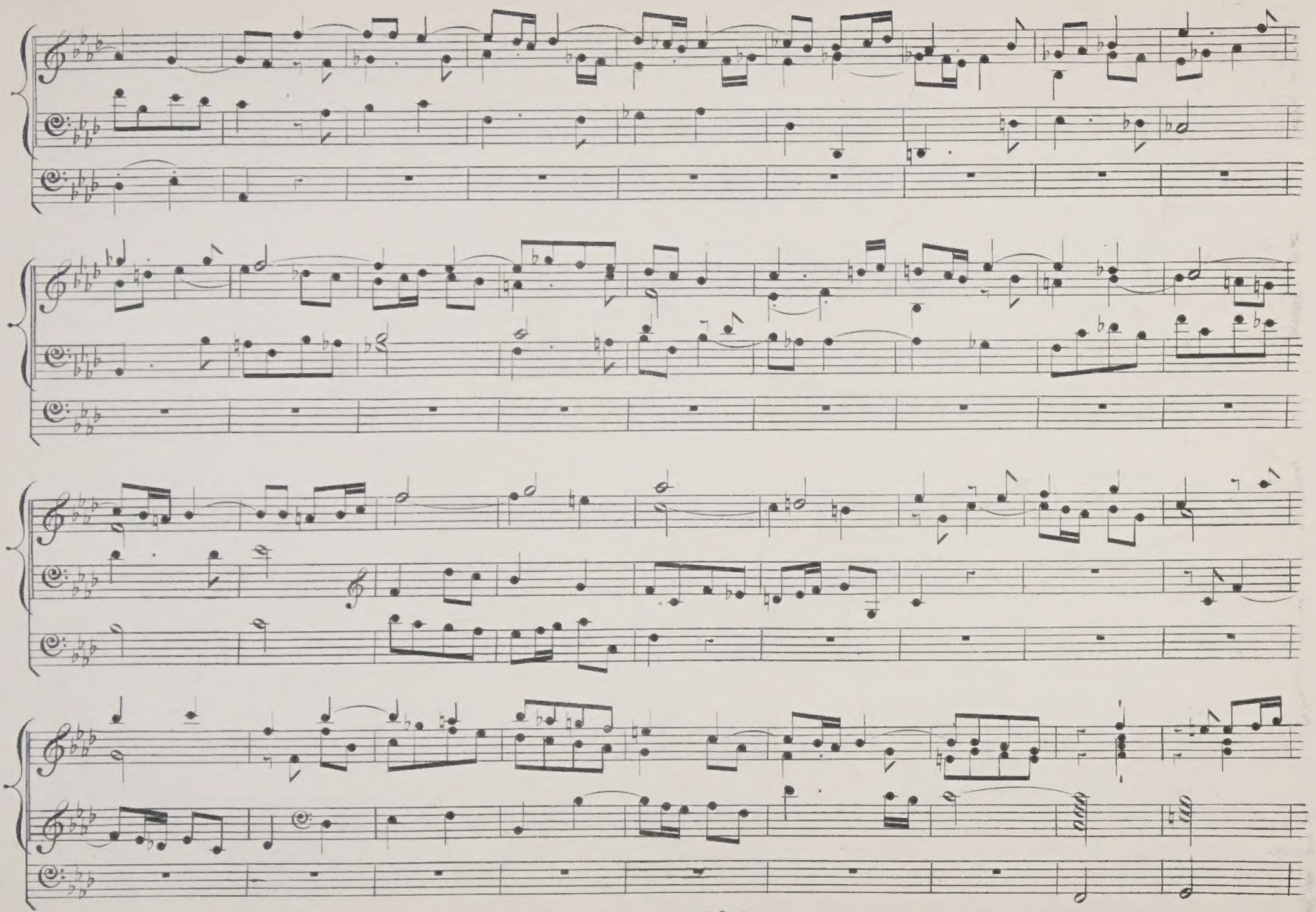

Ch. Voix Céleste.
pp
Attacca.

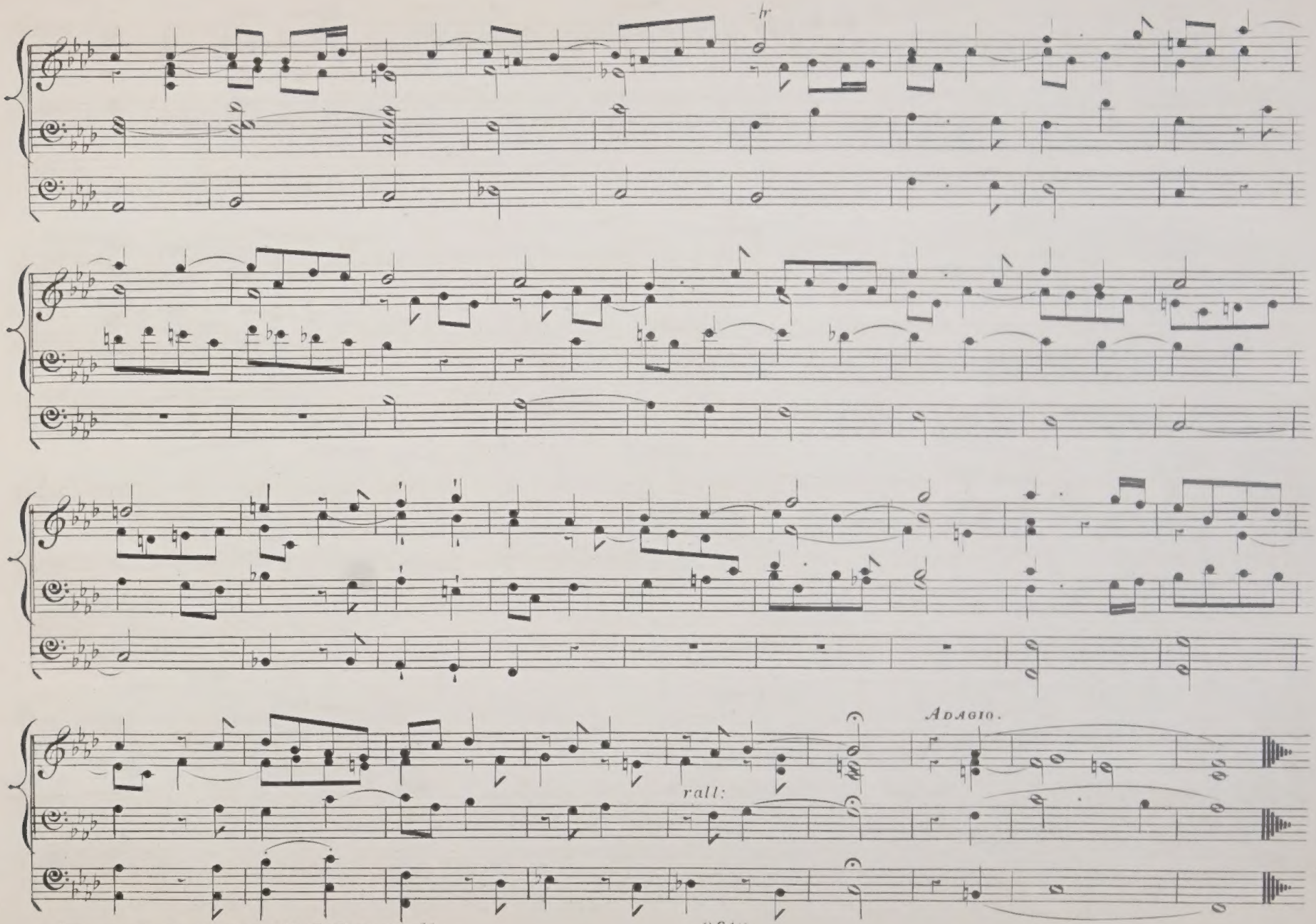
Fuga.

Allegro.








tr
rall:
Adagio.

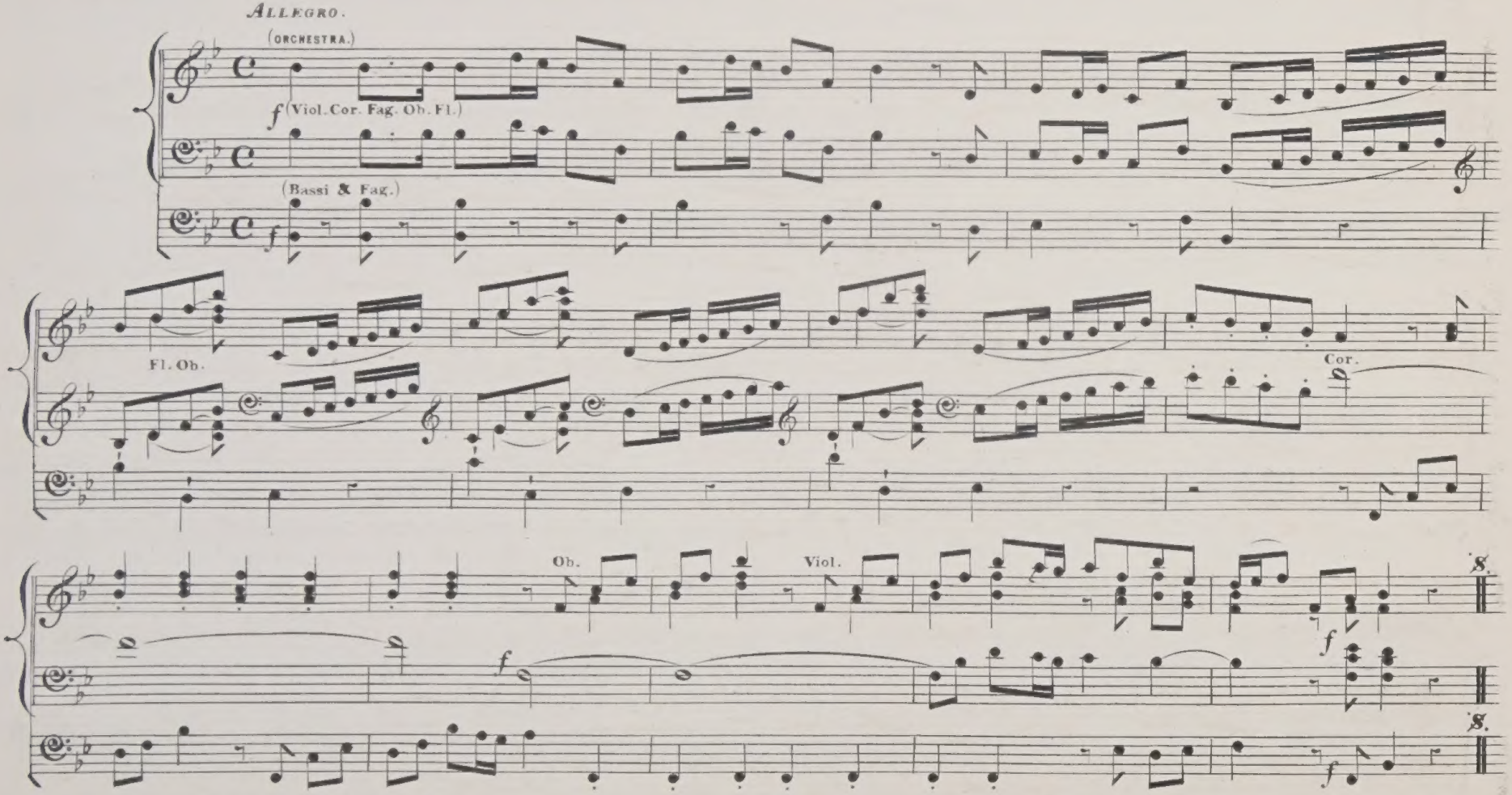
Air

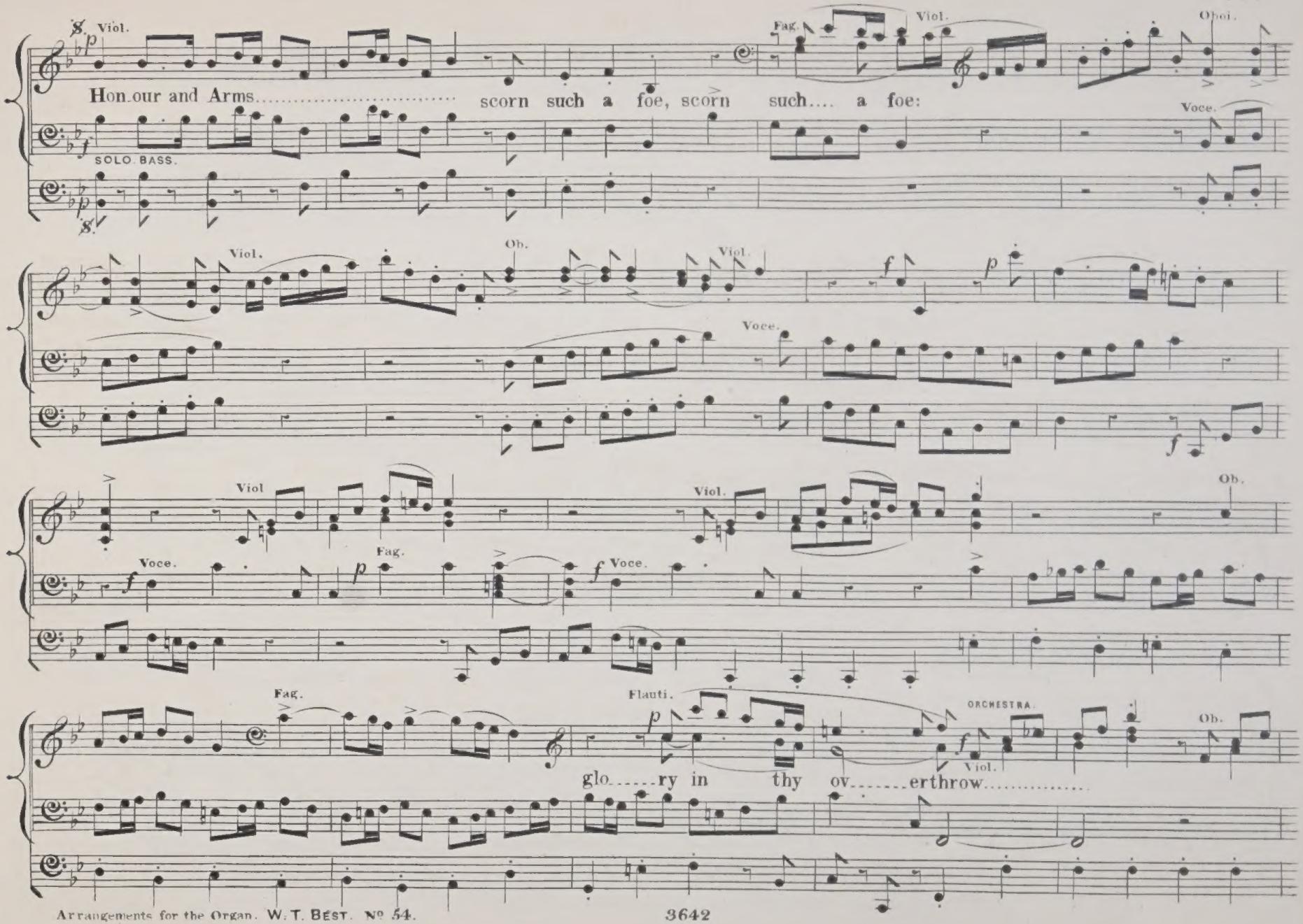
"Honour and arms scorn such a foe."

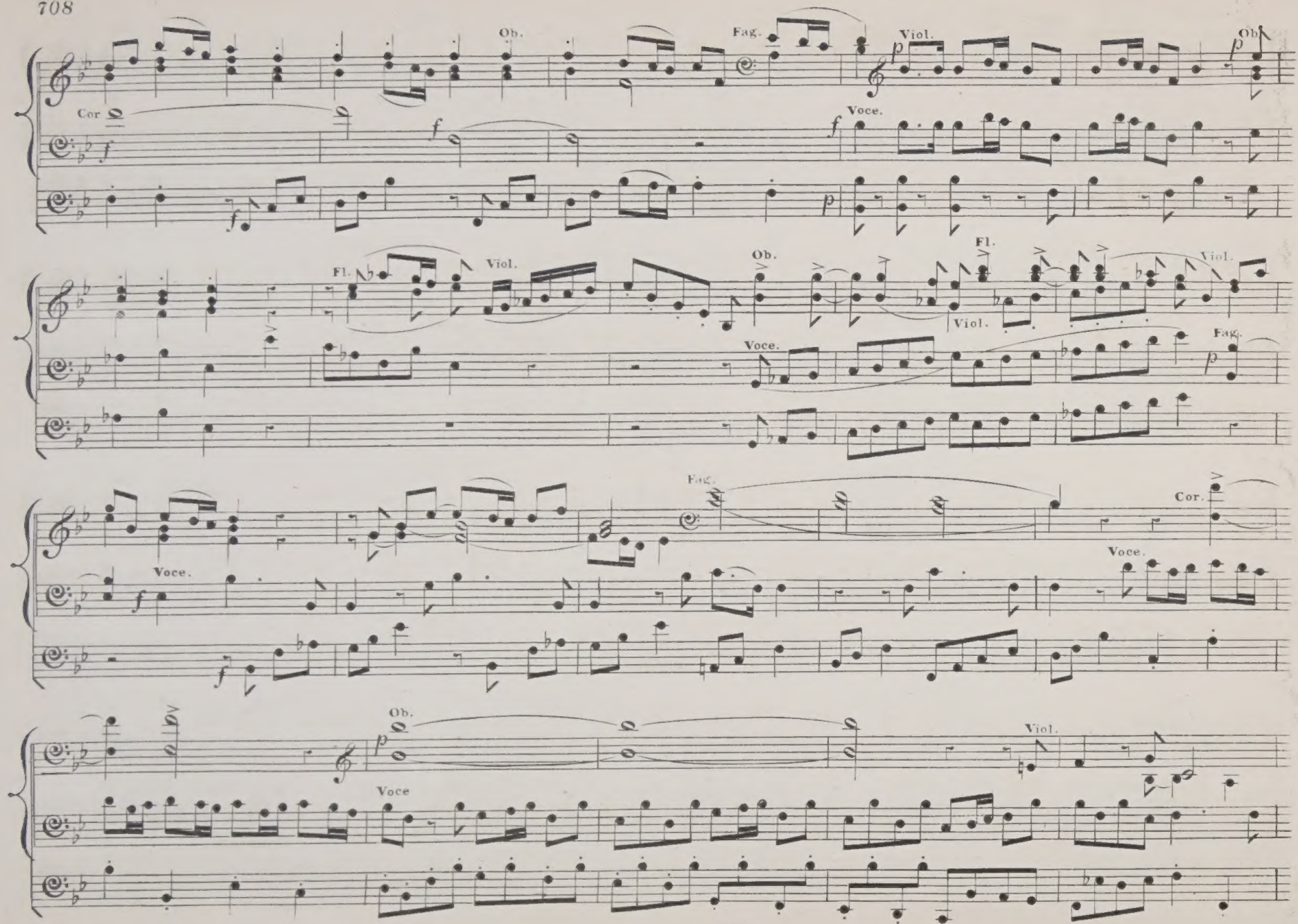
WAR SONG OF THE GIANT HARAPHA,
FROM THE ORATORIO OF "SAMSON."

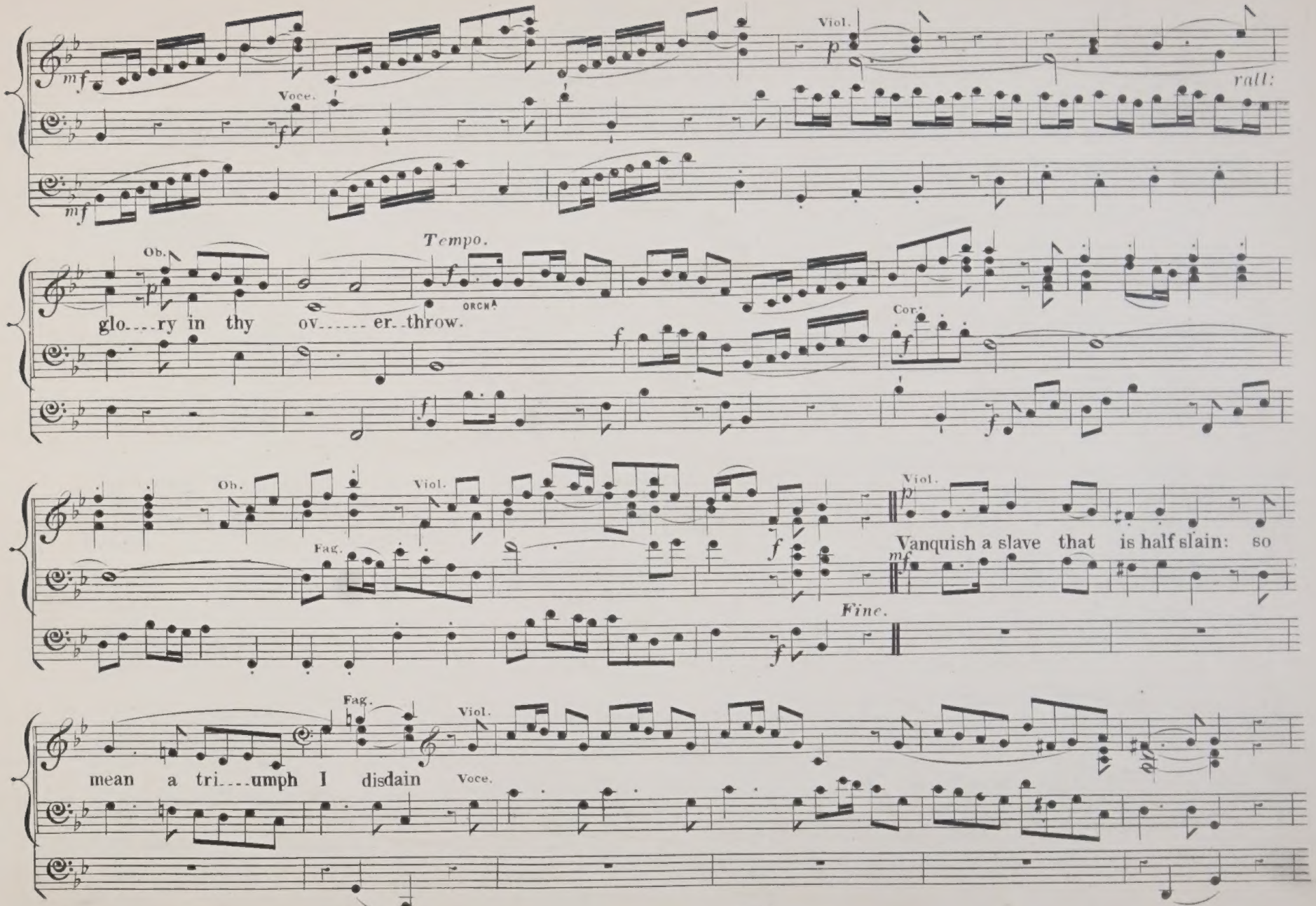
HANDEL.

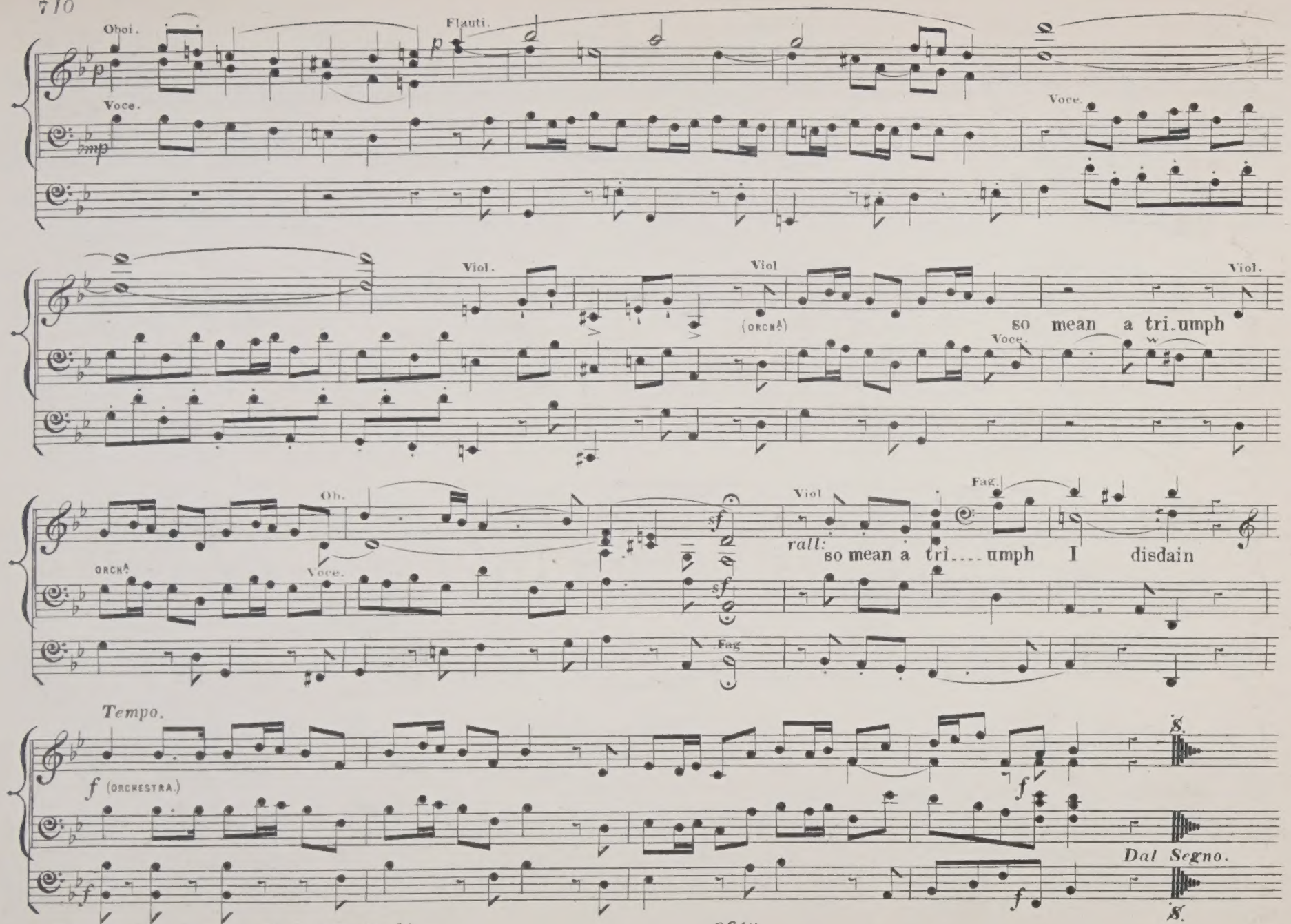
This fine Song is accompanied by Violins and Basses only, the necessary inner harmony having been played upon the Harpsichord or Organ, as was Handel's custom when superintending the performance of his Oratorios. — In adding a fuller instrumentation to this Air, I have endeavoured to follow as closely as possible the style of the great composer, so that the additions should not be recognized as interpolations, beyond the peculiar circumstance which rendered supplementary written matter a necessity for the due effect of the work. — W. T. BEST. —




Viol.
Hon.our and Arms.....
scorn such a foe, scorn such.... a foe:
Fag.
Viol.
Oboi.
Voce.
SOLO BASS.
Viol.
Ob.
Viol.
Voce.
Viol
Viol.
Ob.
Voce.
Fag.
Voce.
Fag.
Flauti.
ORCHESTRA.
Ob.
glo.....ry in thy ov.....erthrow.....
Viol.


Ob.
Fag.
Viol.
Ob.
Cor
Voce.
Fl.
Viol.
Ob.
Fl.
Viol.
Viol.
Voce.
Fag.
Fag.
Cor.
Voce.
Voce.
Ob.
Viol.
Voce

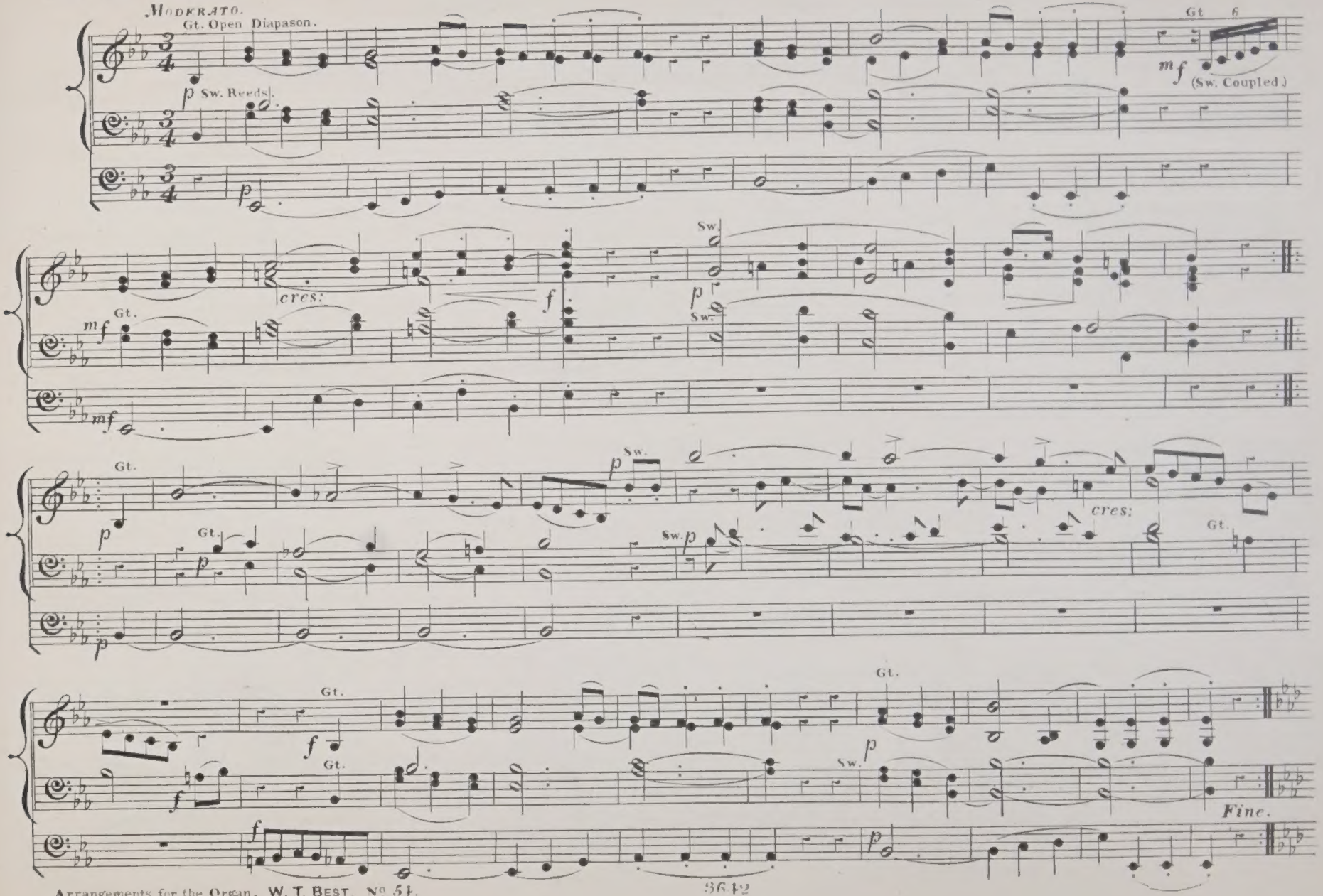

Viol.
rall:
Voce.
Tempo.
Ob.
ORCH.
glo....ry in thy ov..... er..throw.
Cor.
Ob.
Viol.
Fag.
Viol.
Vanquish a slave that is half slain: so
Fine.
Fag.
Viol.
mean a tri....umph I disdain
Voce.

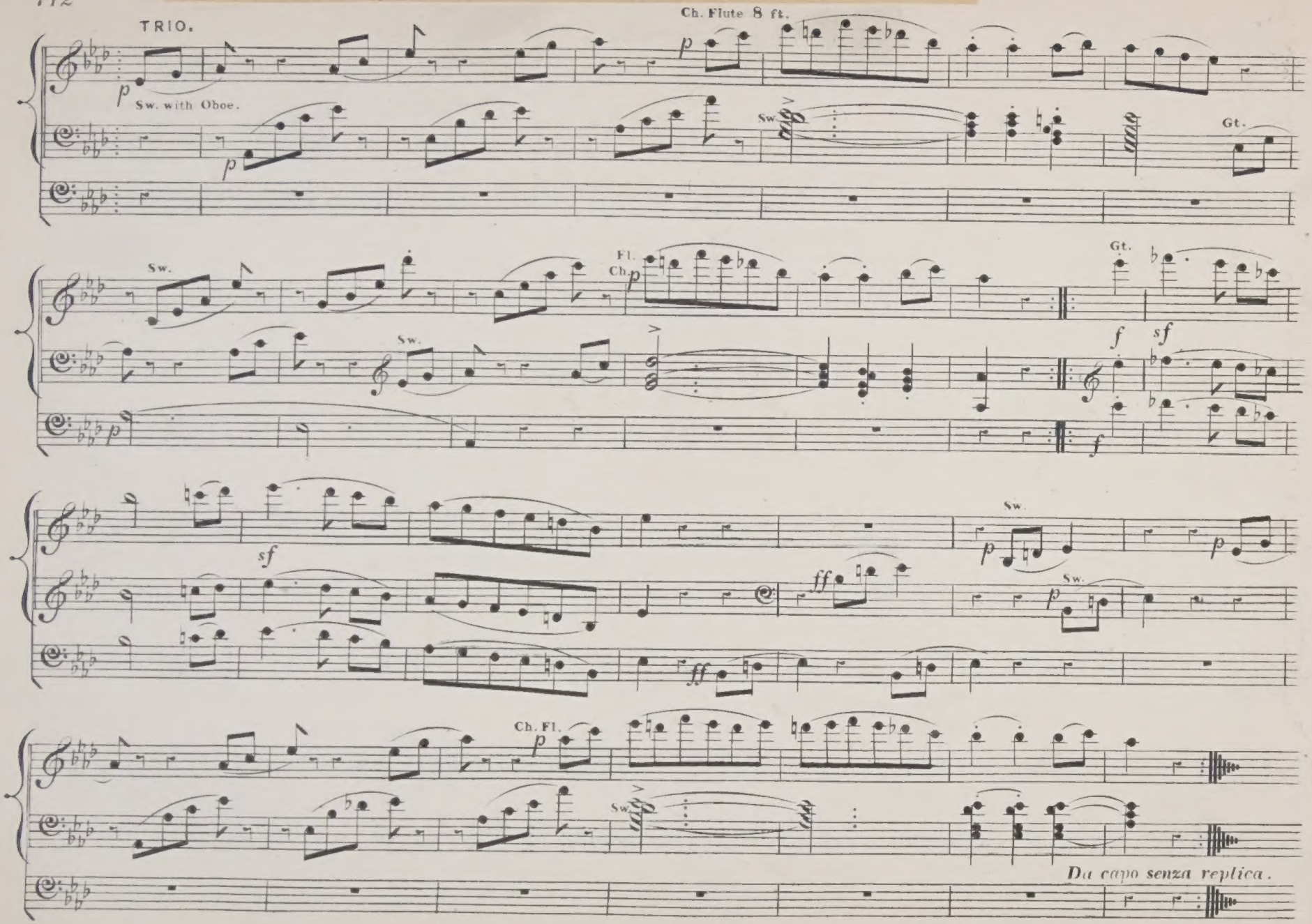

Oboi.
Flauti.
Voce.
Voce.
Viol.
Viol
Viol.
(ORCHA)
so mean a tri.umph
Voce.
Ob.
Viol
Fag.
ORCHA
Voce.
rall:
so mean a tri....umph I disdain
Fag
Tempo.
f (ORCHESTRA.)
f
Dal Segno.

FROM THE PIANO-FORTE WORKS.

Minuet.

BEETHOVEN.




TRIO.
Ch. Flute 8 ft.
p
Sw. with Oboe.
Sw.
Gt.
Fl.
Ch.
f
sf
ff
Ch. Fl.
Da capo senza replica.

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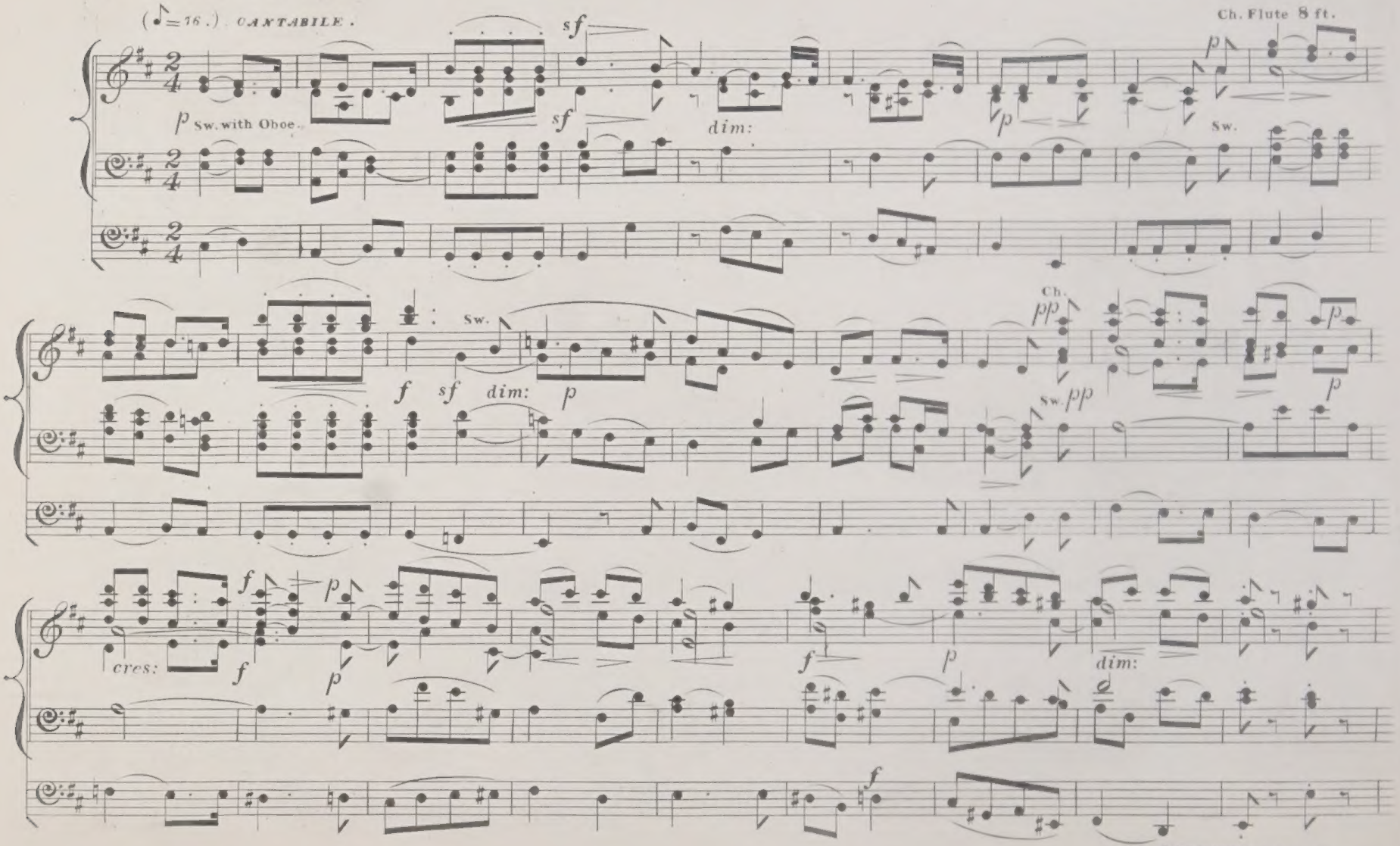
FROM THE SYMPHONY TO
THE "HYMN OF PRAISE."
(LAST MOVEMENT.)

Adagio religioso.

MENDELSSOHN.



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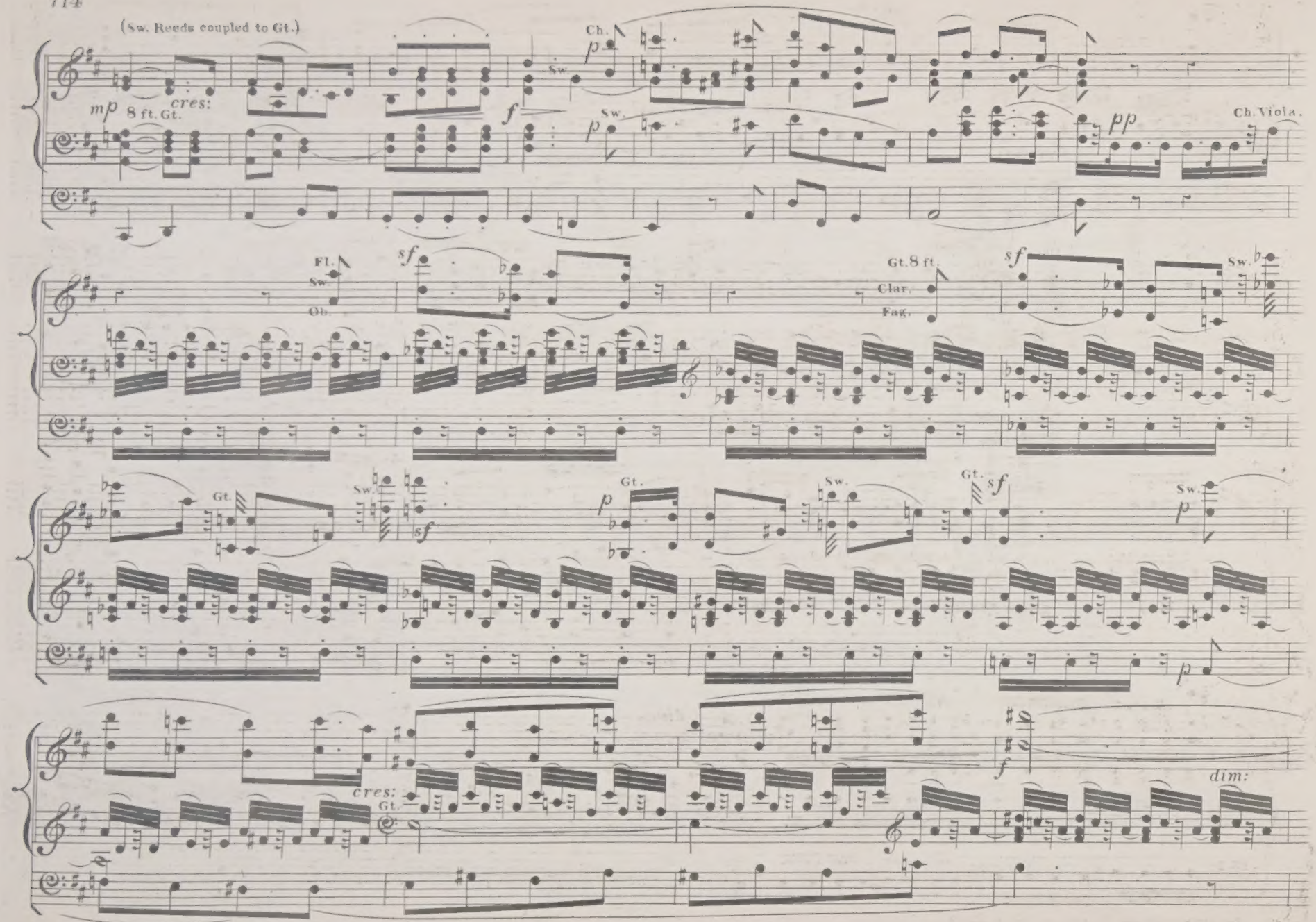
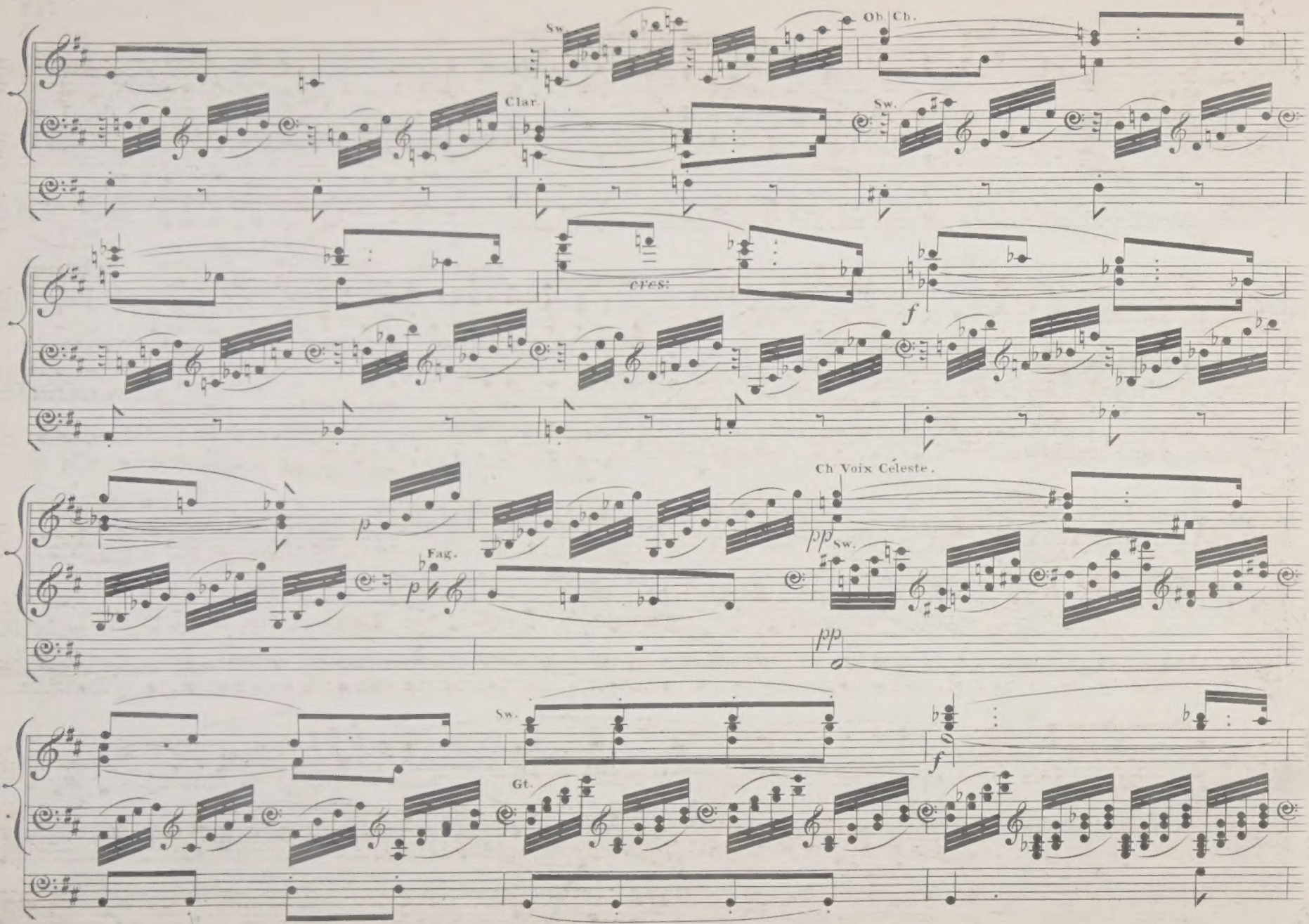
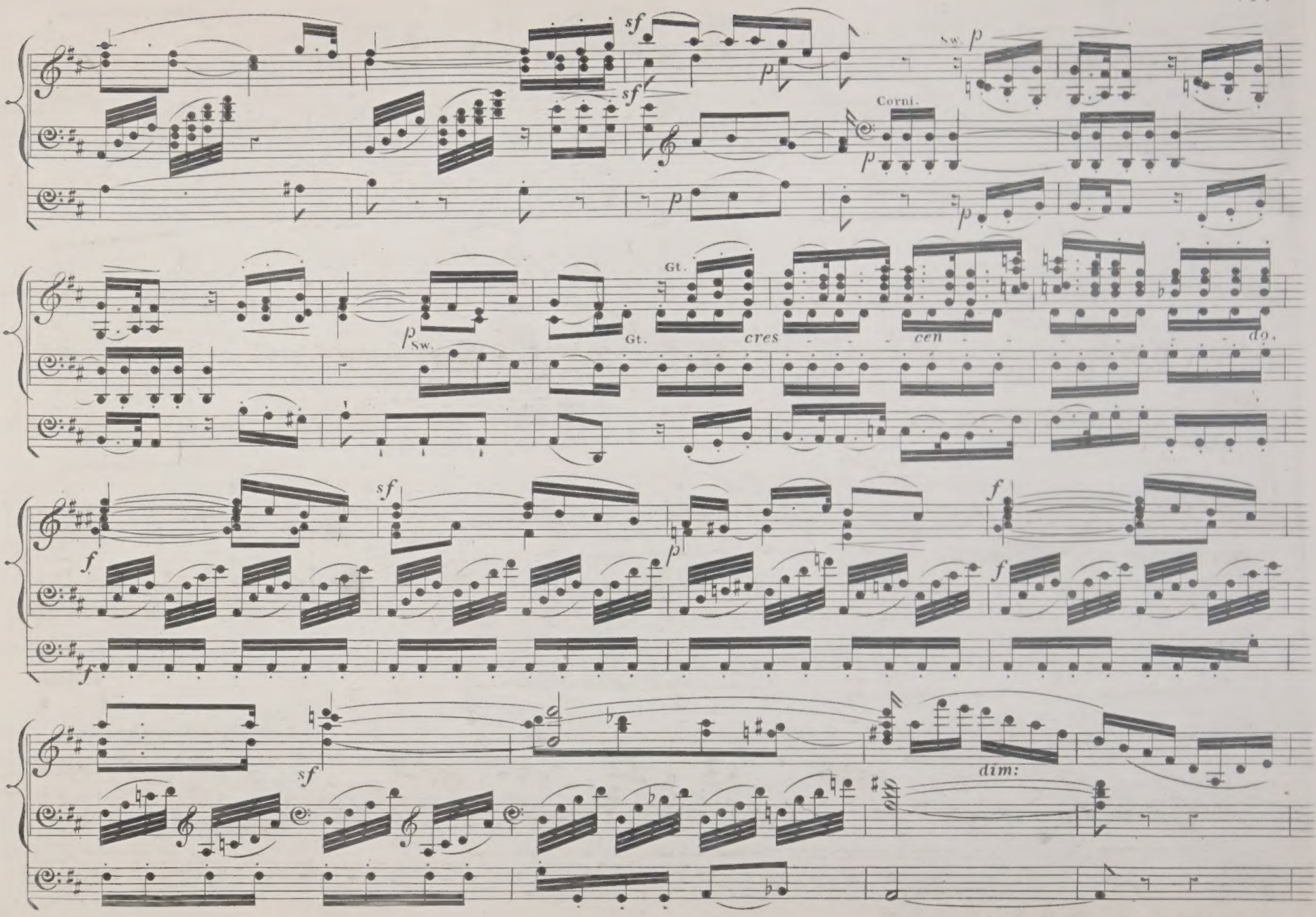
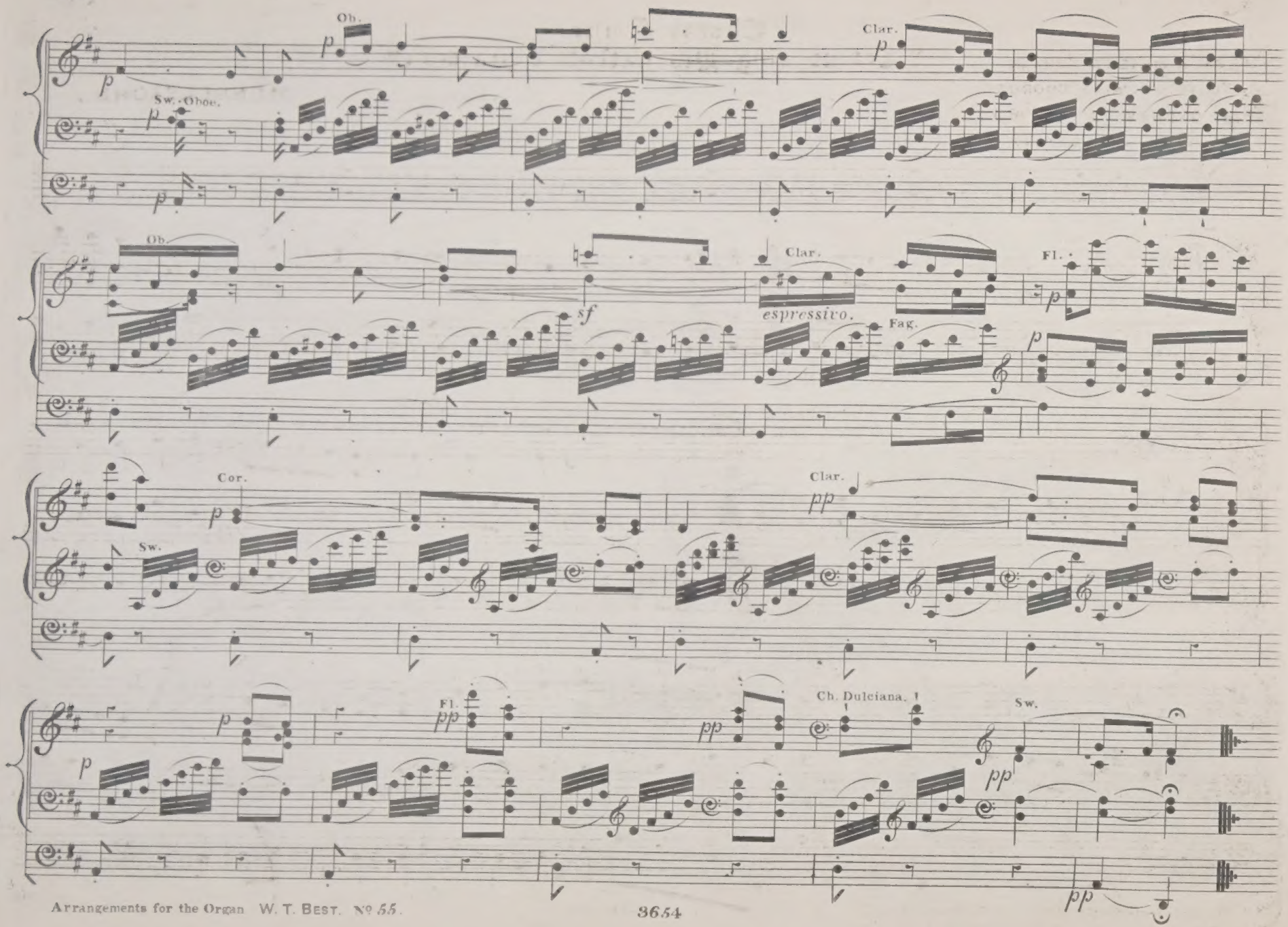

(Sw. Reeds coupled to Gt.)
mp
8 ft. Gt.
cres:
Ch.
p
Sw.
f
p
pp
Ch. Viola.
Fl.
Sw.
Ob.
sf
Gt. 8 ft.
Clar.
Fag.
sf
Sw.
Gt.
Sw.
sf
p
Gt.
Sw.
Gt.
sf
Sw.
p
p
cres:
Gt.
f
dim:

Ch. Clar.
p
f
Sw.
Gt.
cres:
dim:
sf
Fag.
cantabile.


Sw.
Ob. Ch.
Clar.
Sw.
cres:
f
Ch Voix Céleste.
Fag.
pp
Sw.
pp
Sw.
f
Gt.


sf
sf
sf
p
Sw. p
Corni.
p
p
p
Gt.
p Sw.
Gt.
cres
cen
do.
f
f
sf
p
f
f
f
sf
dim:

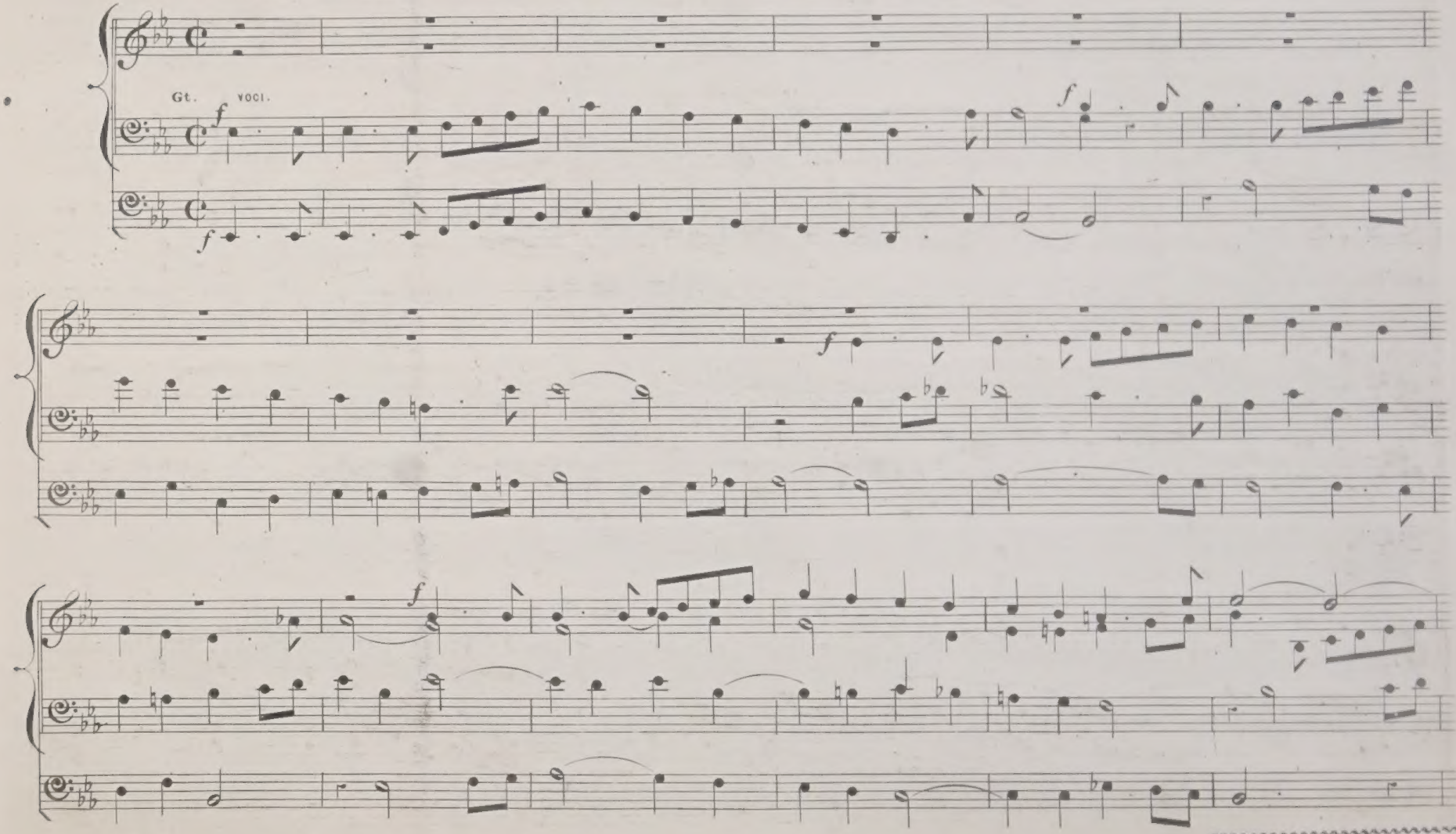

Ob.
Clar.
Sw. Oboe.
Ob.
Clar.
Fl.
sf
espressivo.
Fag.
Cor.
Clar.
Sw.
Fl.
Ch. Dulciana.
Sw.

Choral Fugue
"Let us sing His hallow'd praises."

FROM A MOTETT FOR AN ALTO VOICE, WITH CHORUS AND ORCHESTRA. (OP. 96.)

MENDELSSOHN.

ALLEGRO VIVACE.



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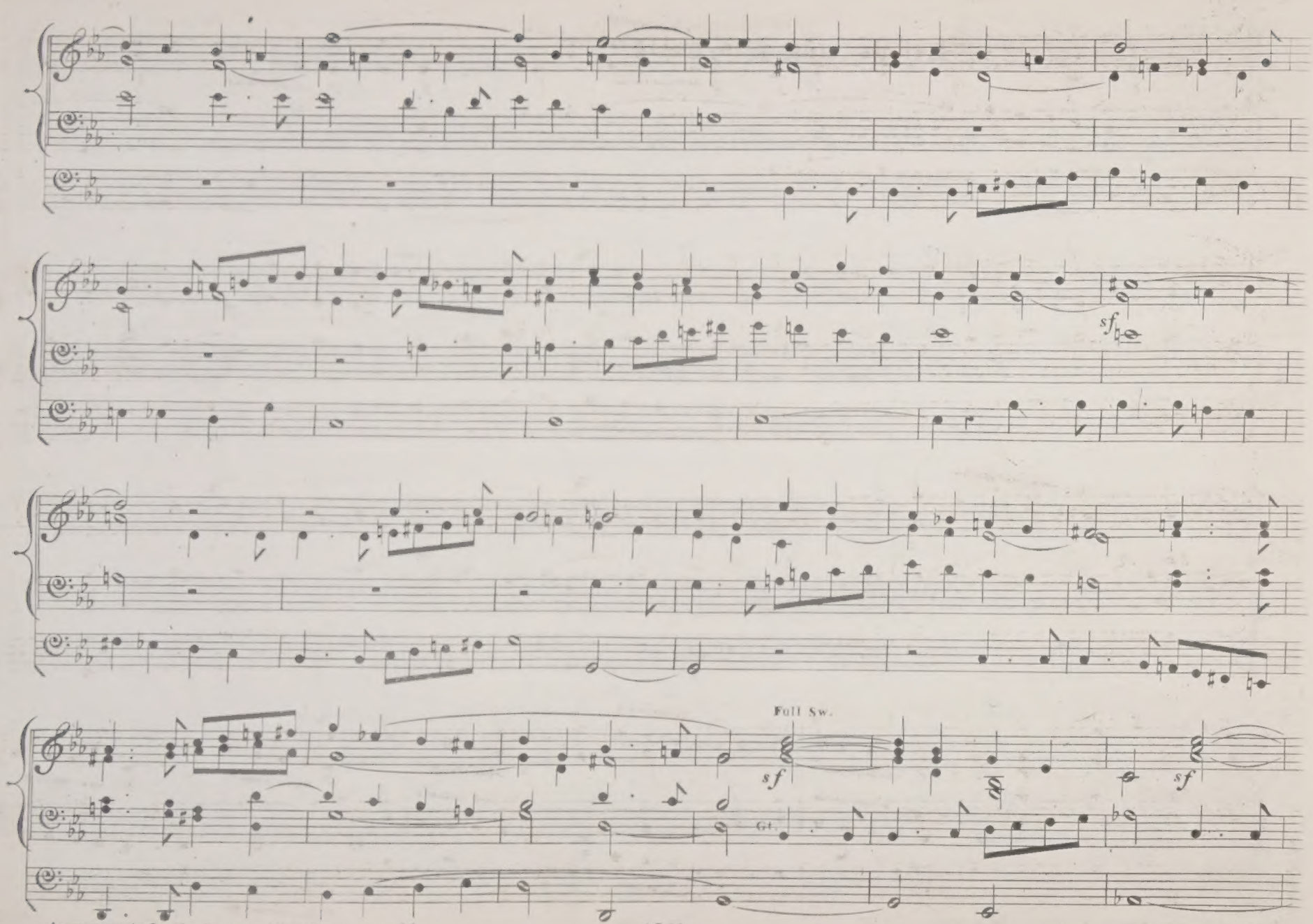
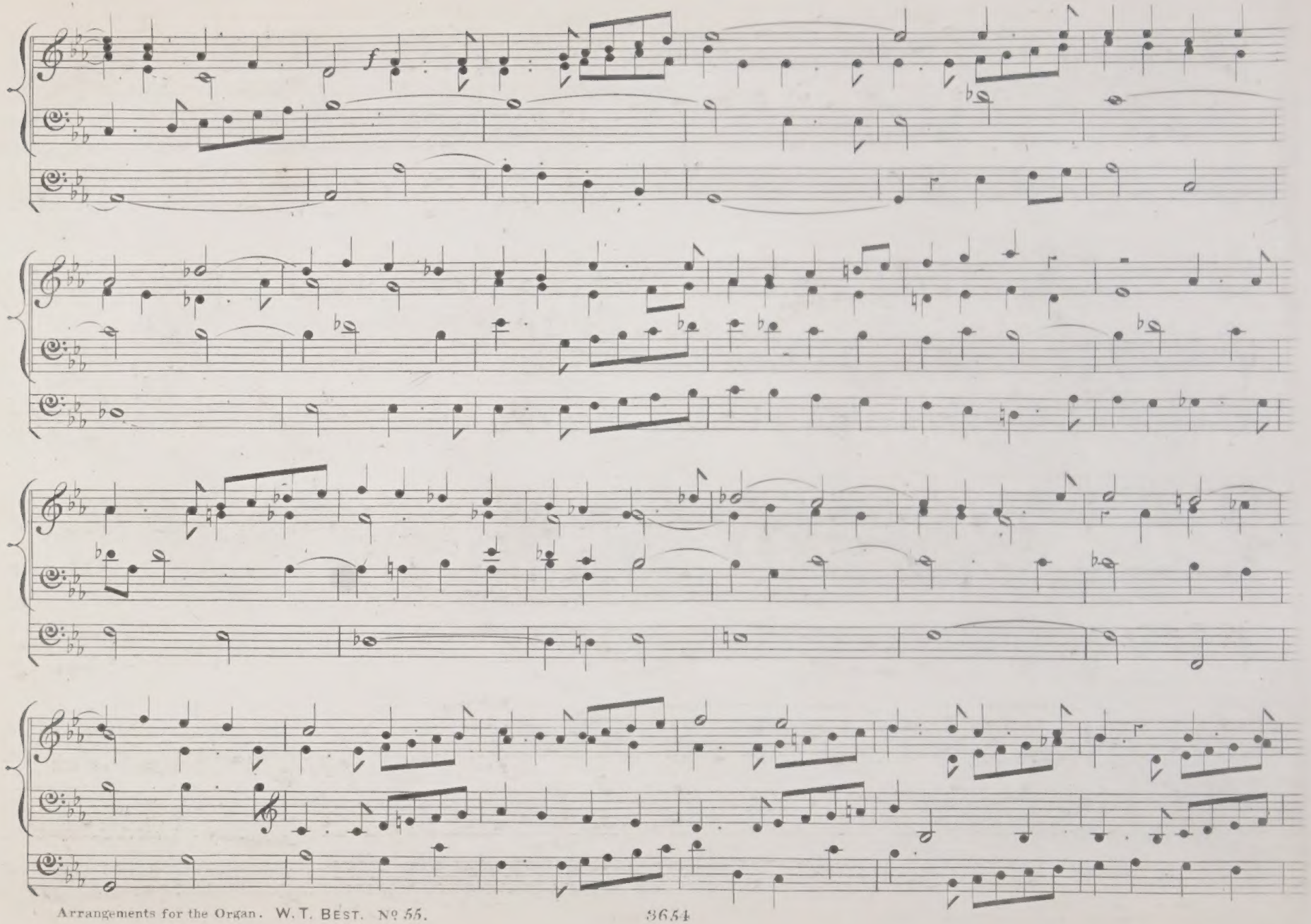
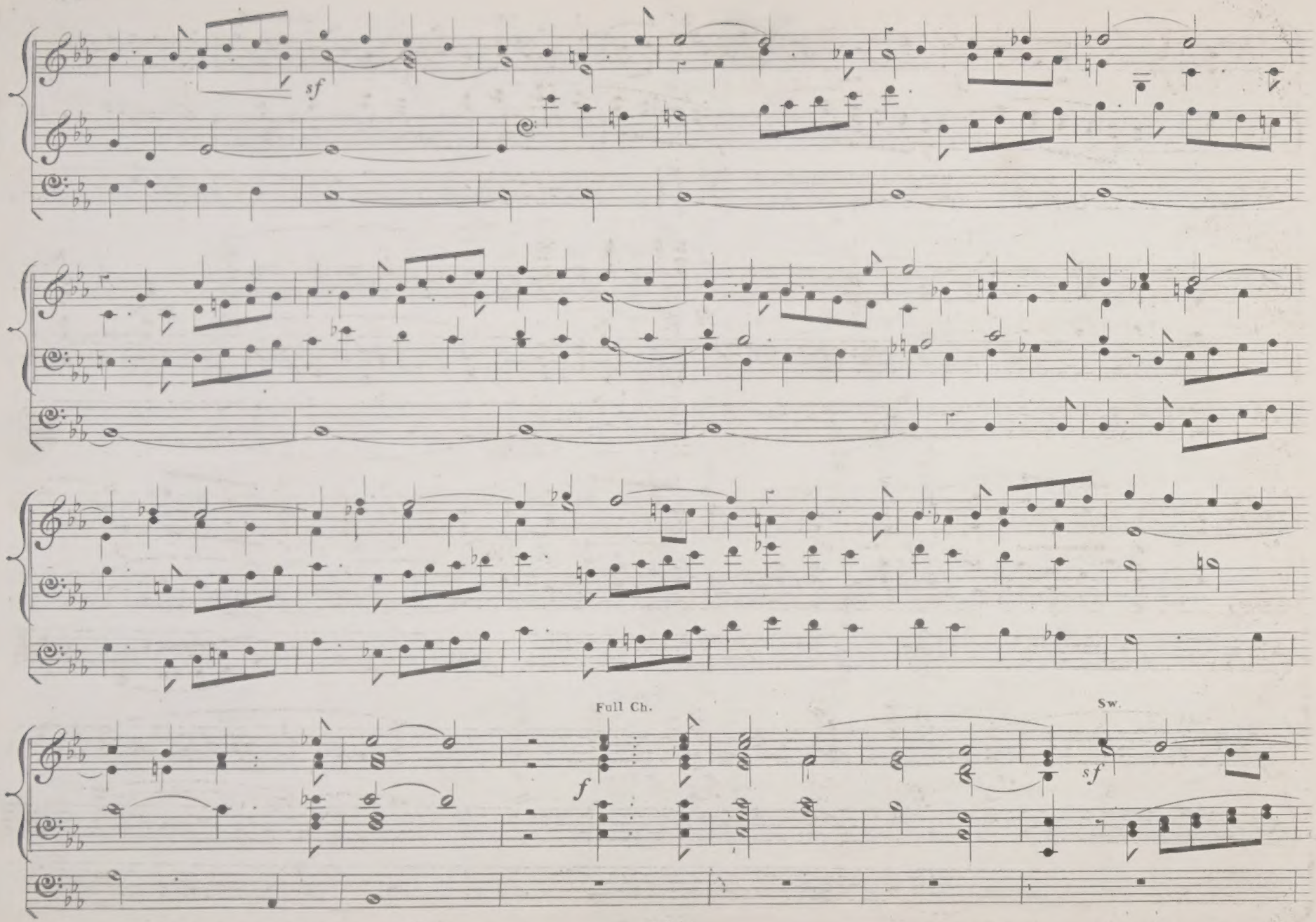
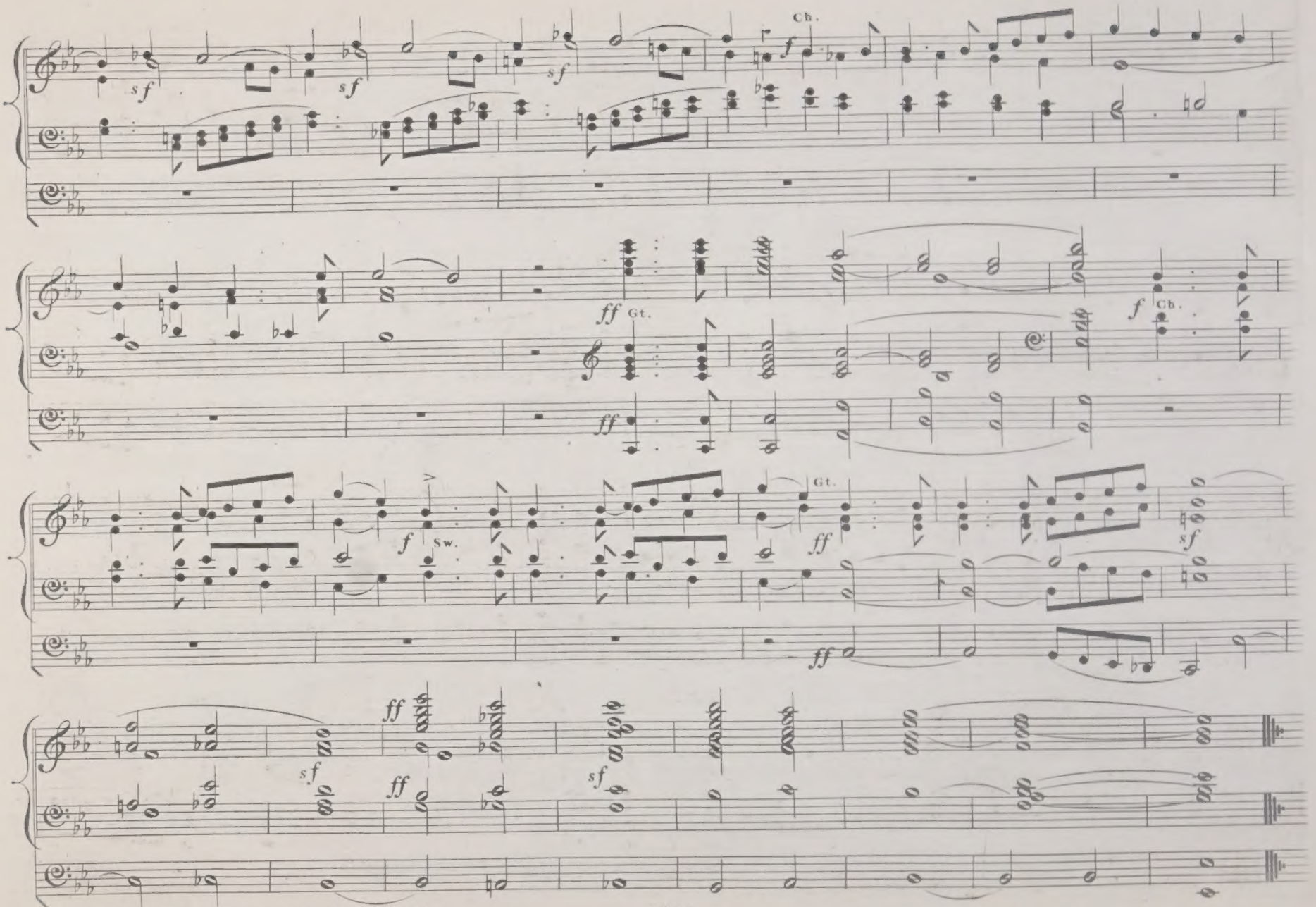

sf
Full Sw.
sf
sf
Gt.




sf
Full Ch.
f
Sw.
sf

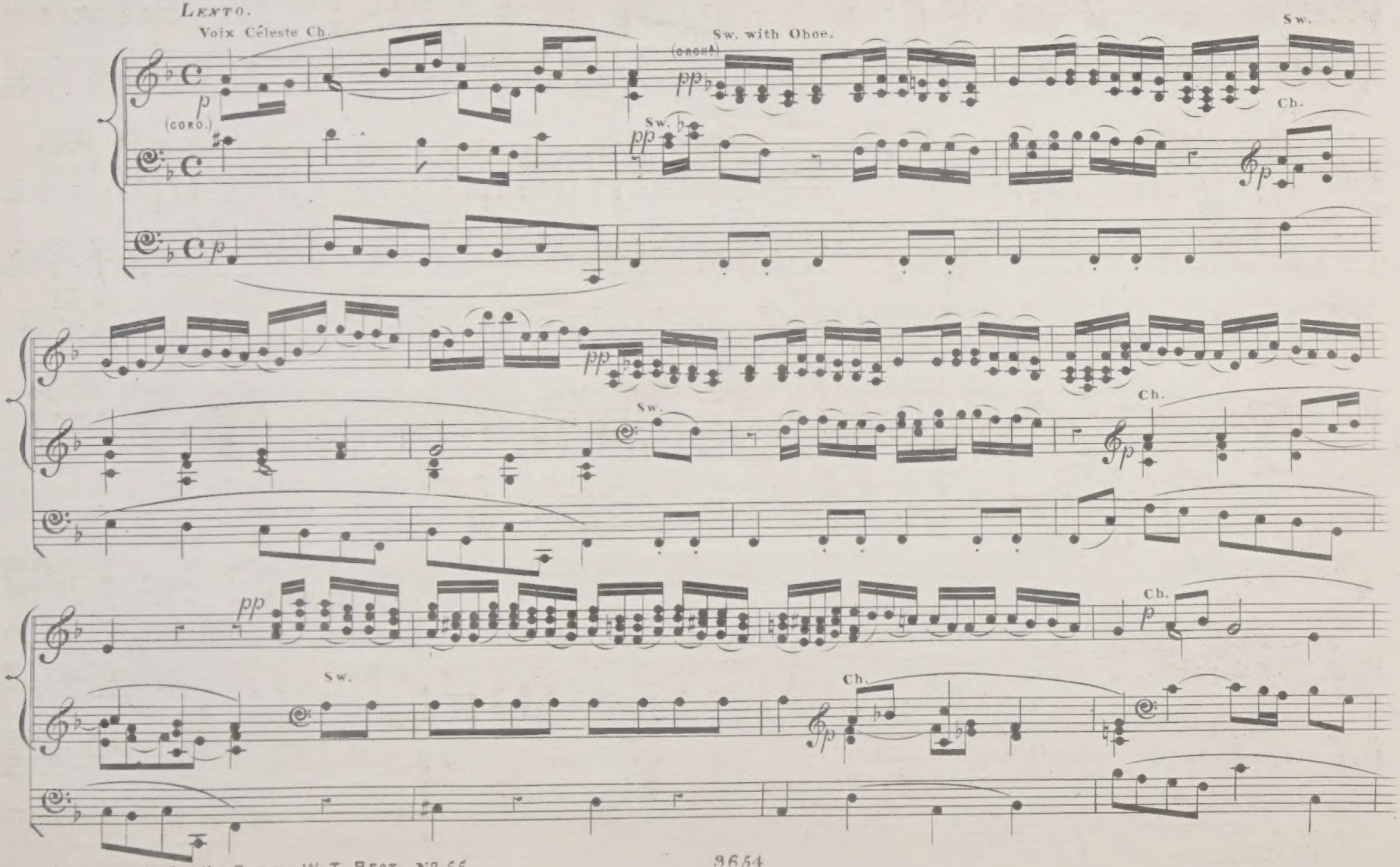

Ch.
sf
sf
sf
f
ff Gt.
f Ch.
f Sw.
Gt.
ff
sf
ff
ff
sf
ff
sf

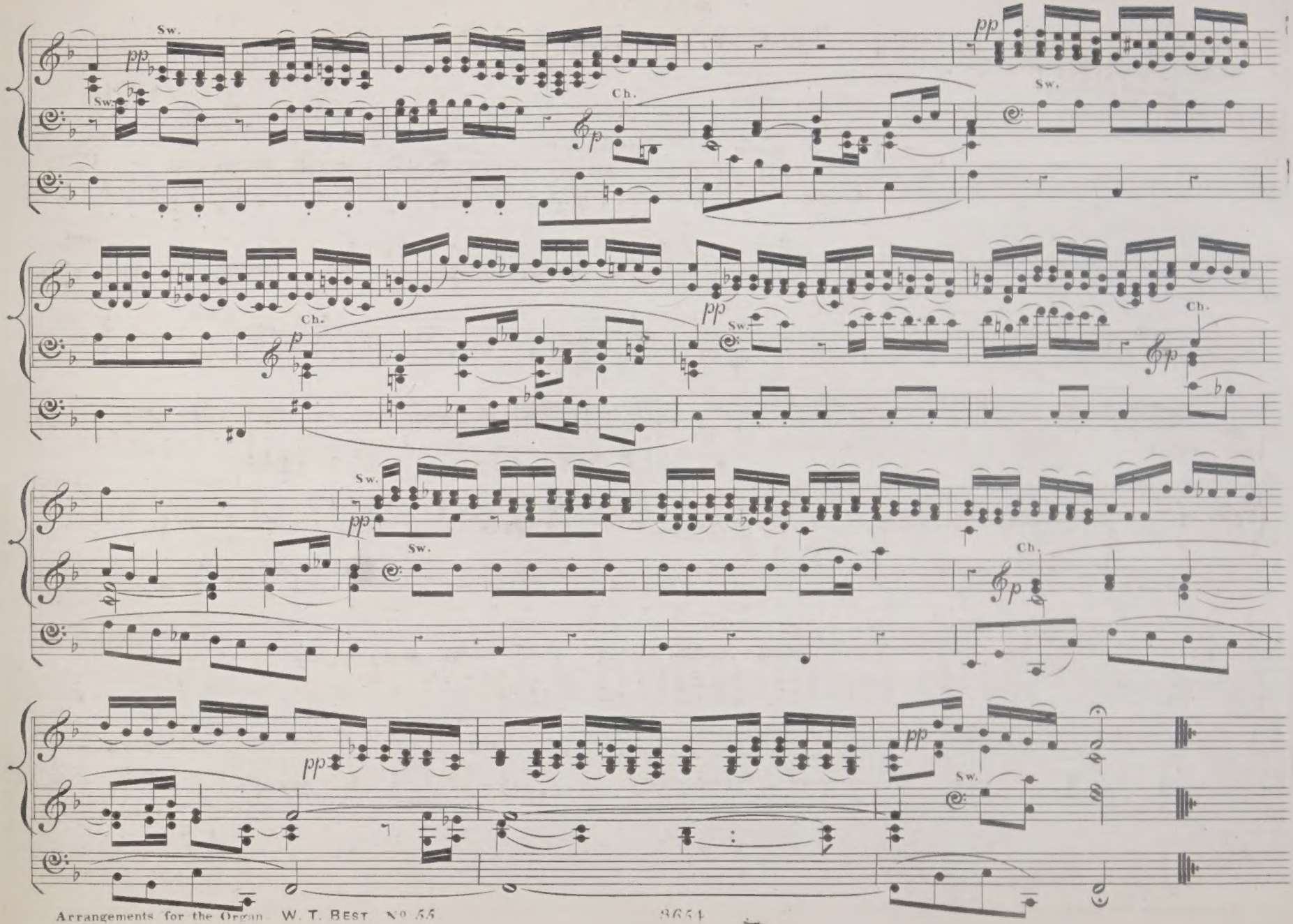
CHORALE.

"O God, thou Holy Lord."

FROM THE CHURCH CANTATA
FOR THE FOURTH SUNDAY
AFTER TRINITY.

J. S. BACH.

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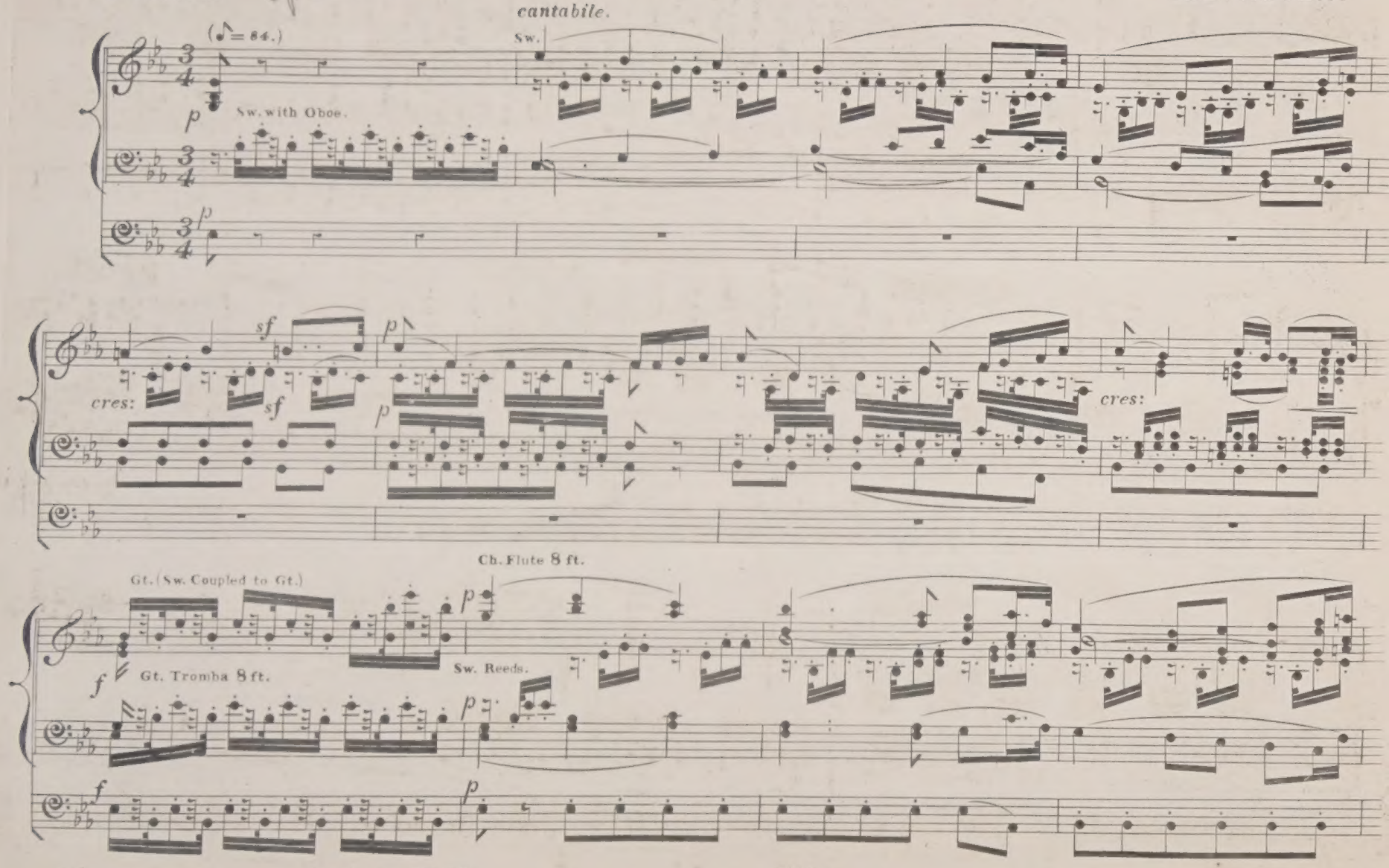

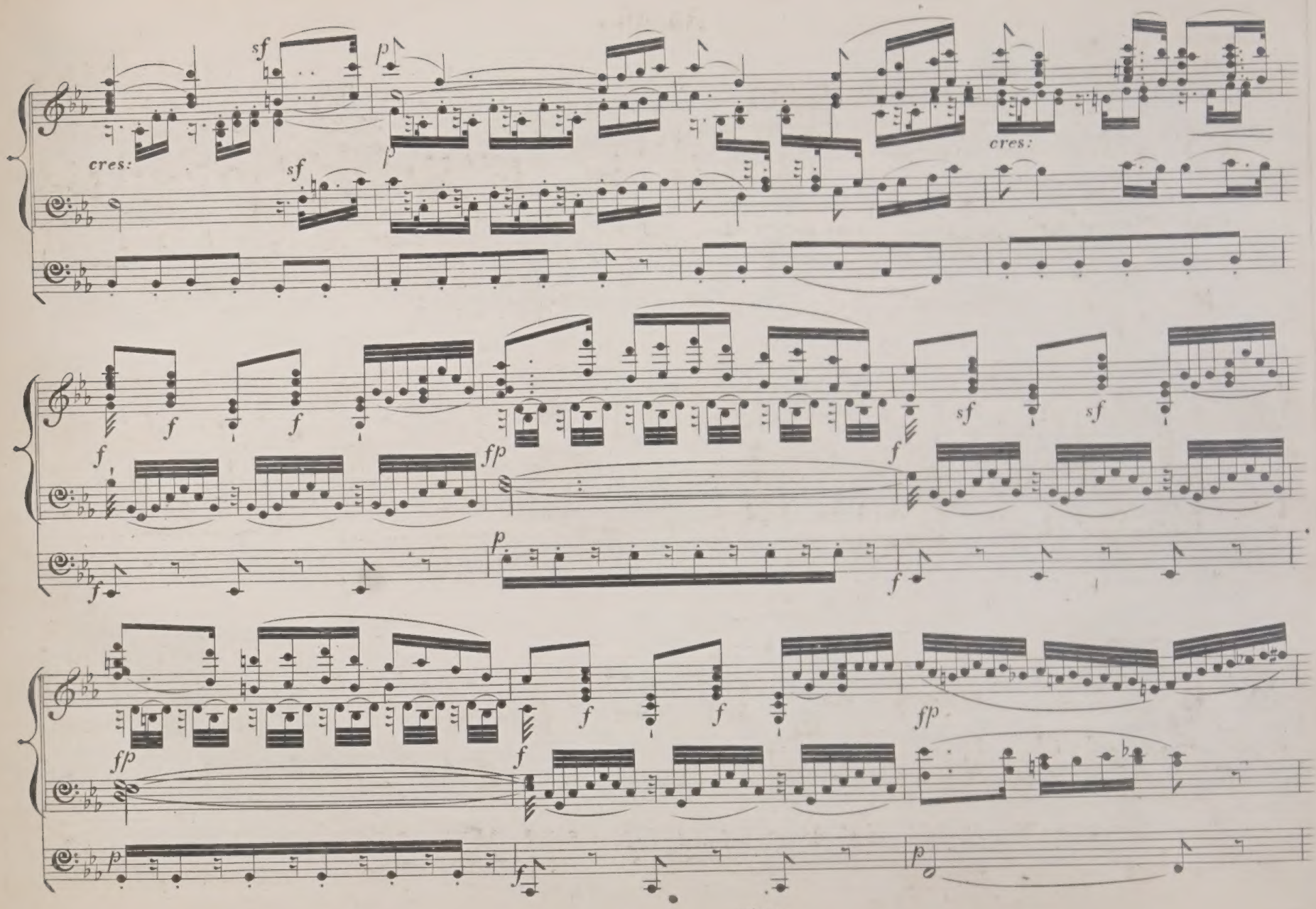
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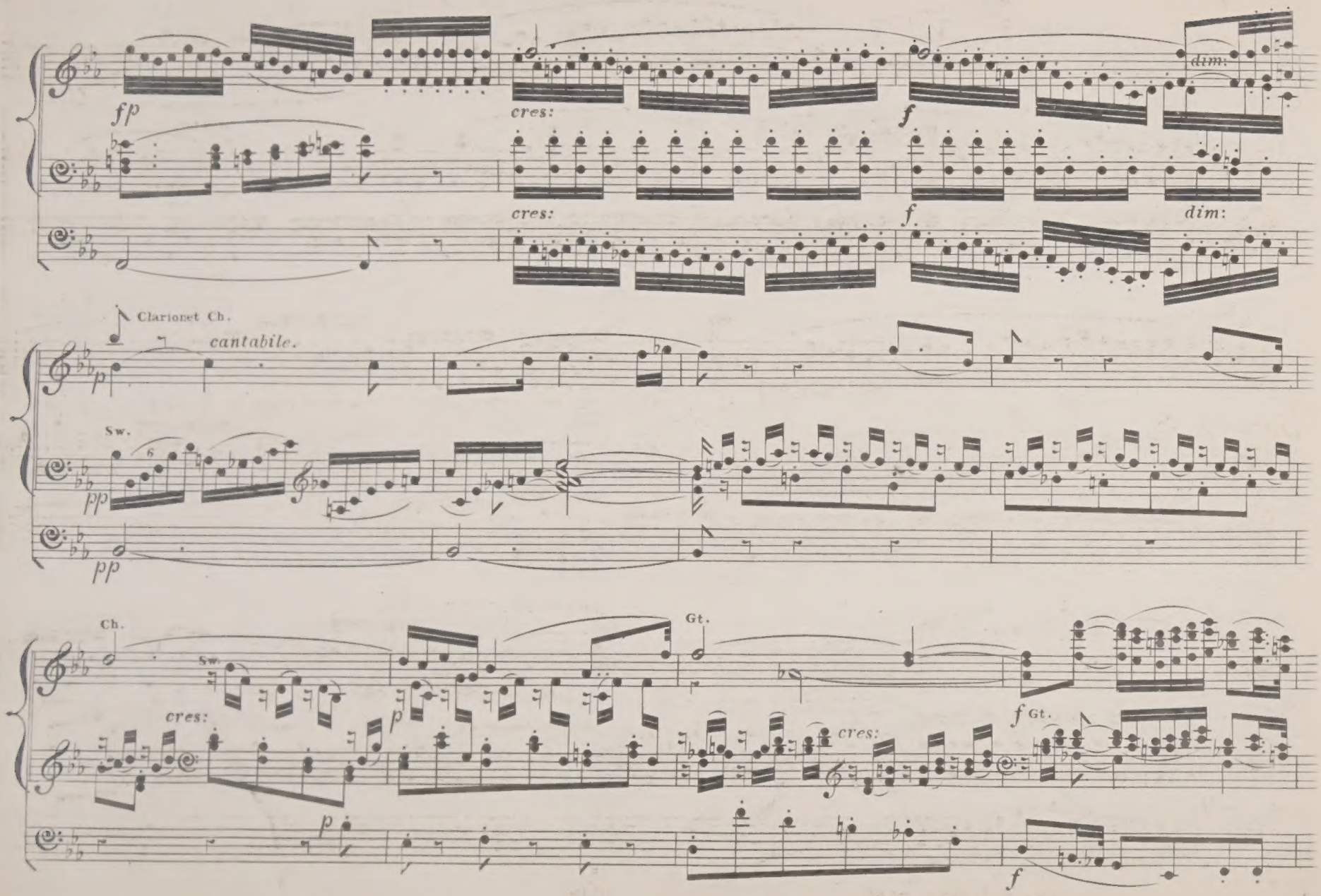
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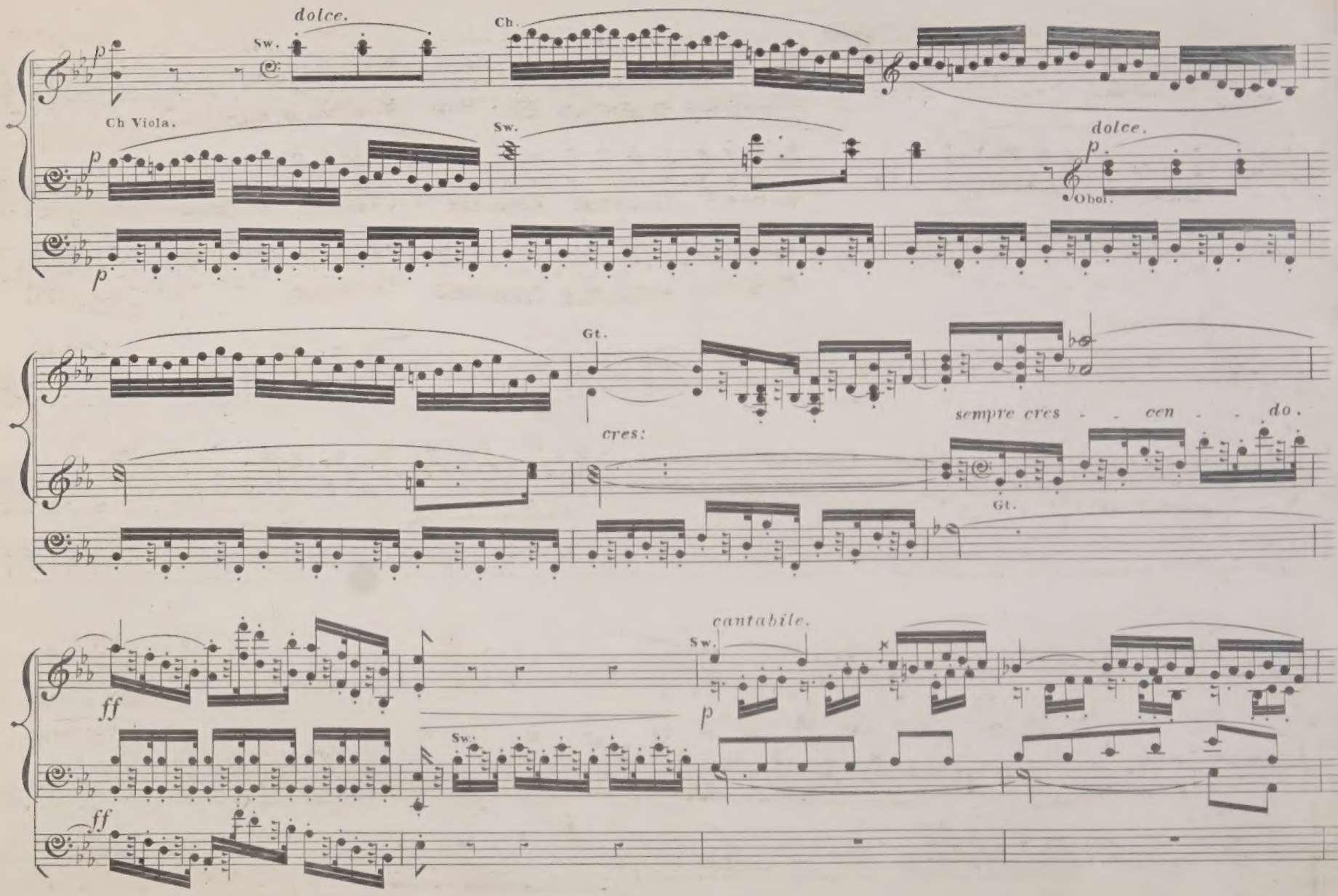
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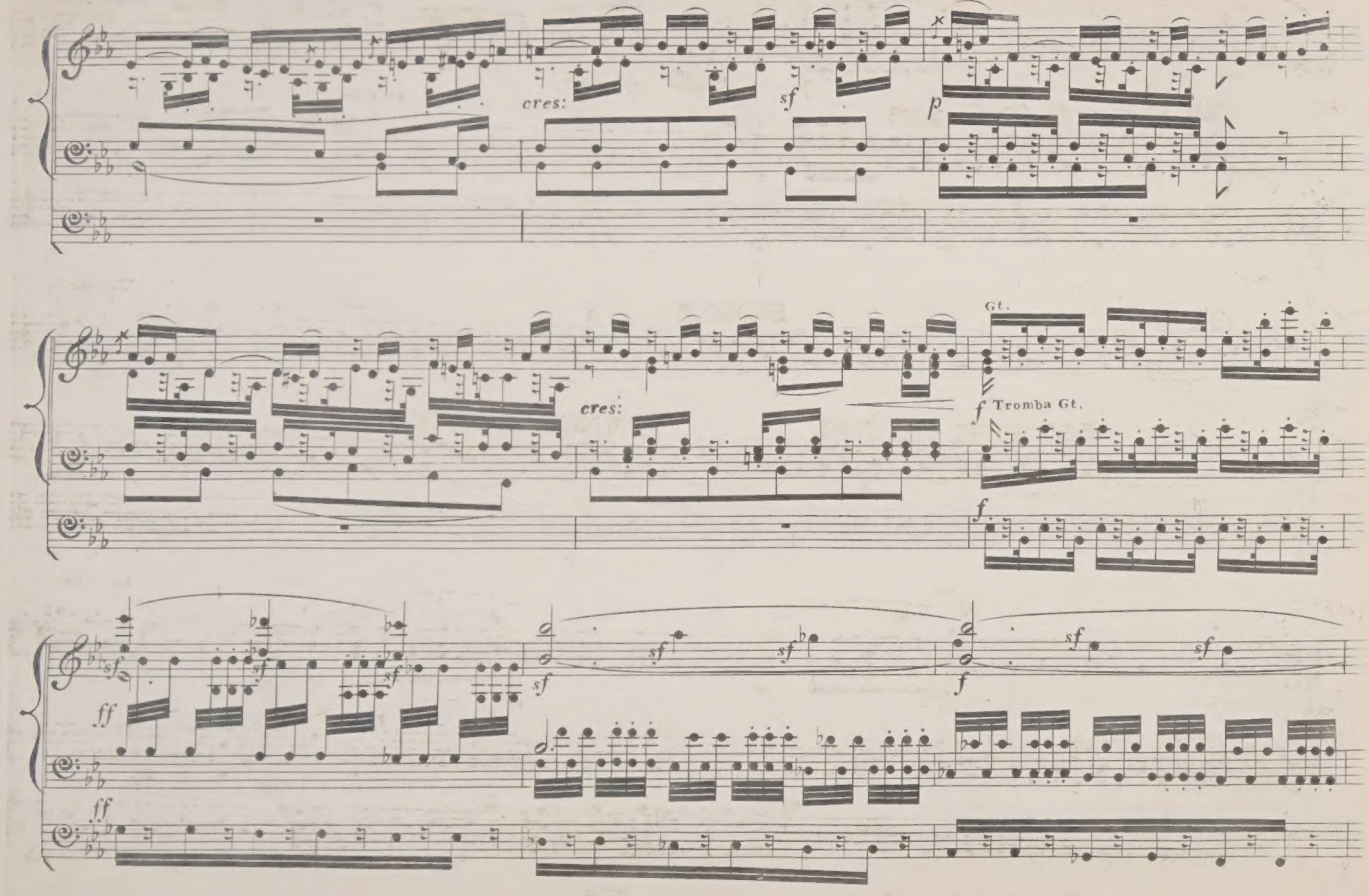
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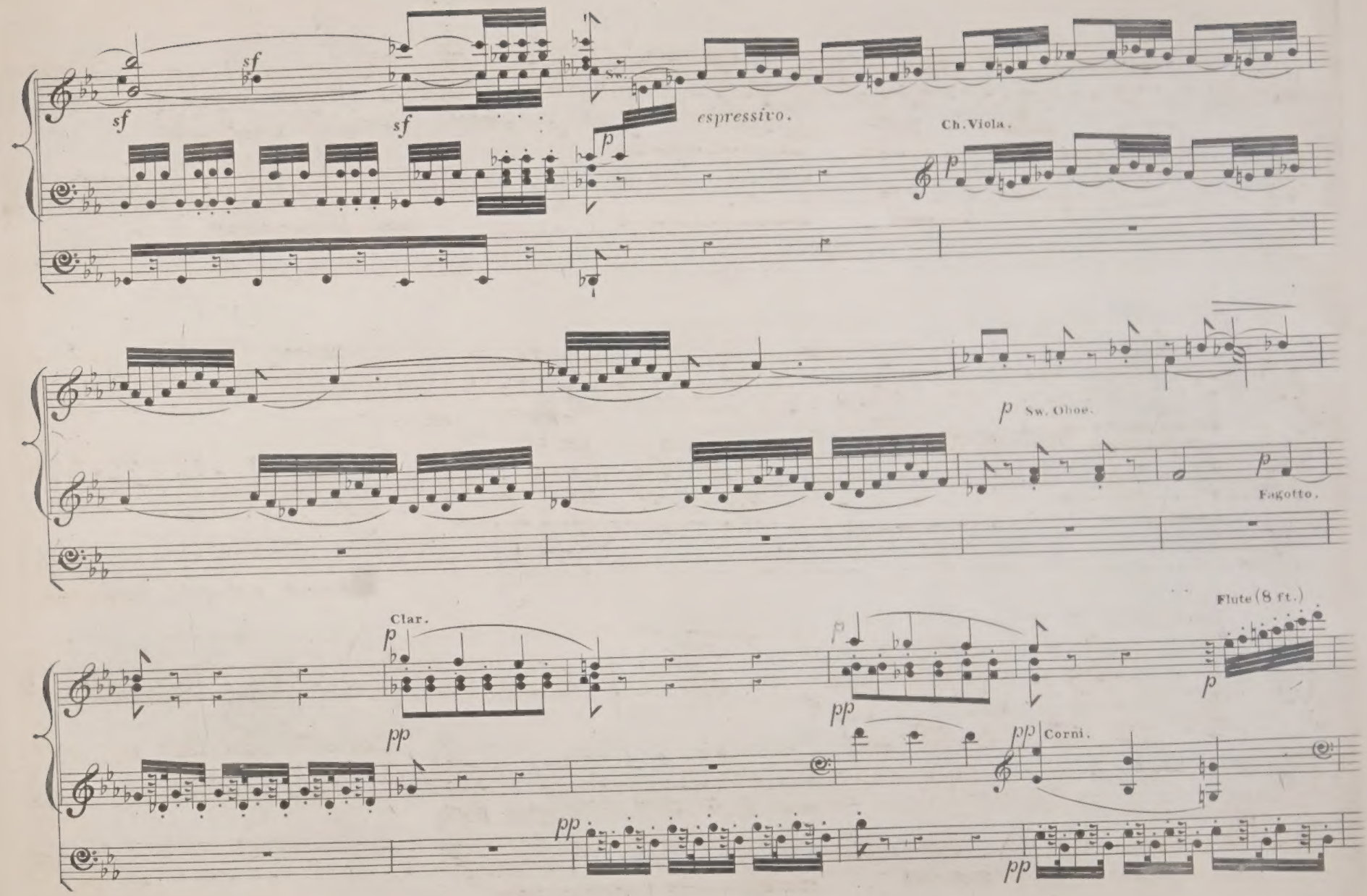
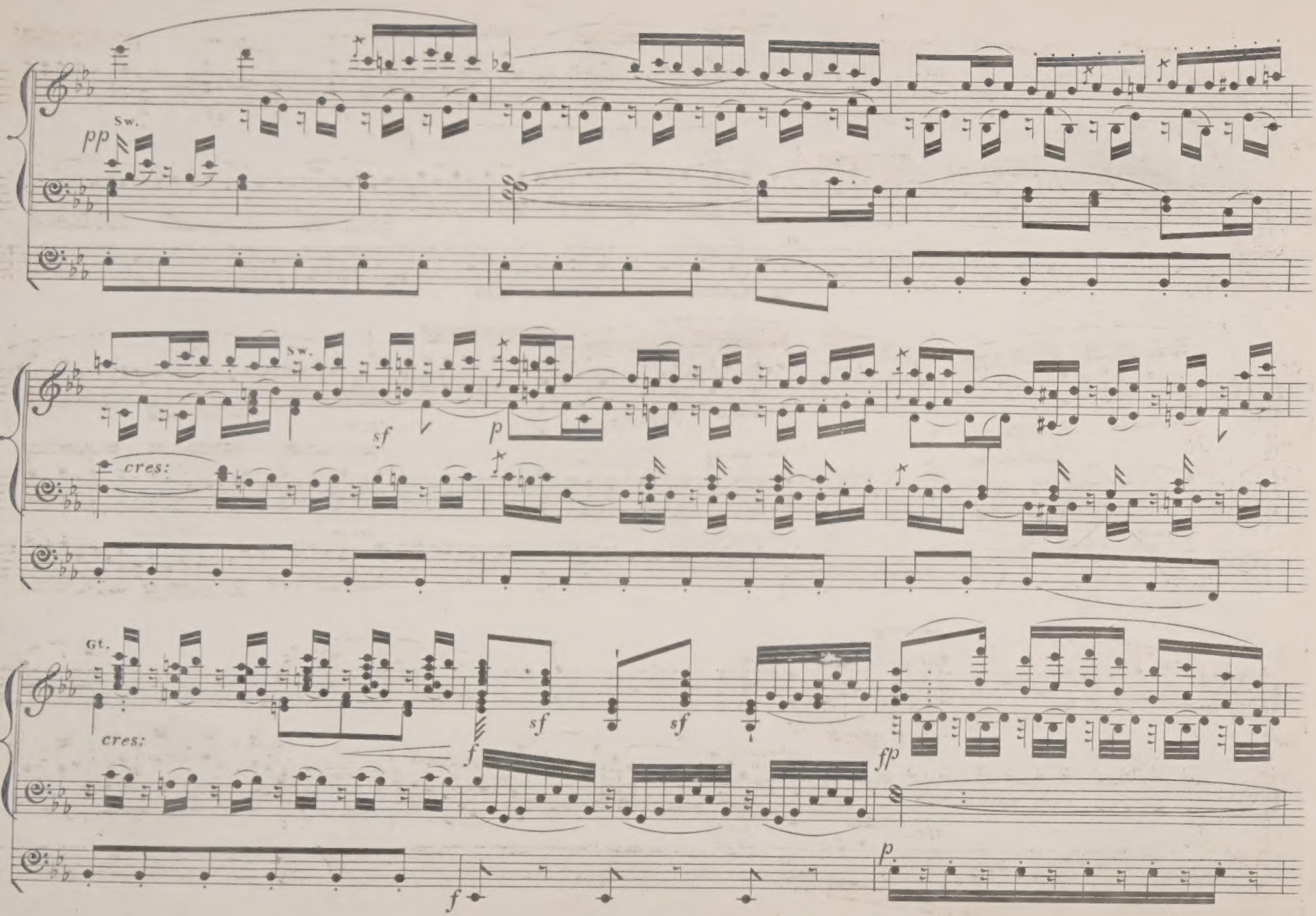
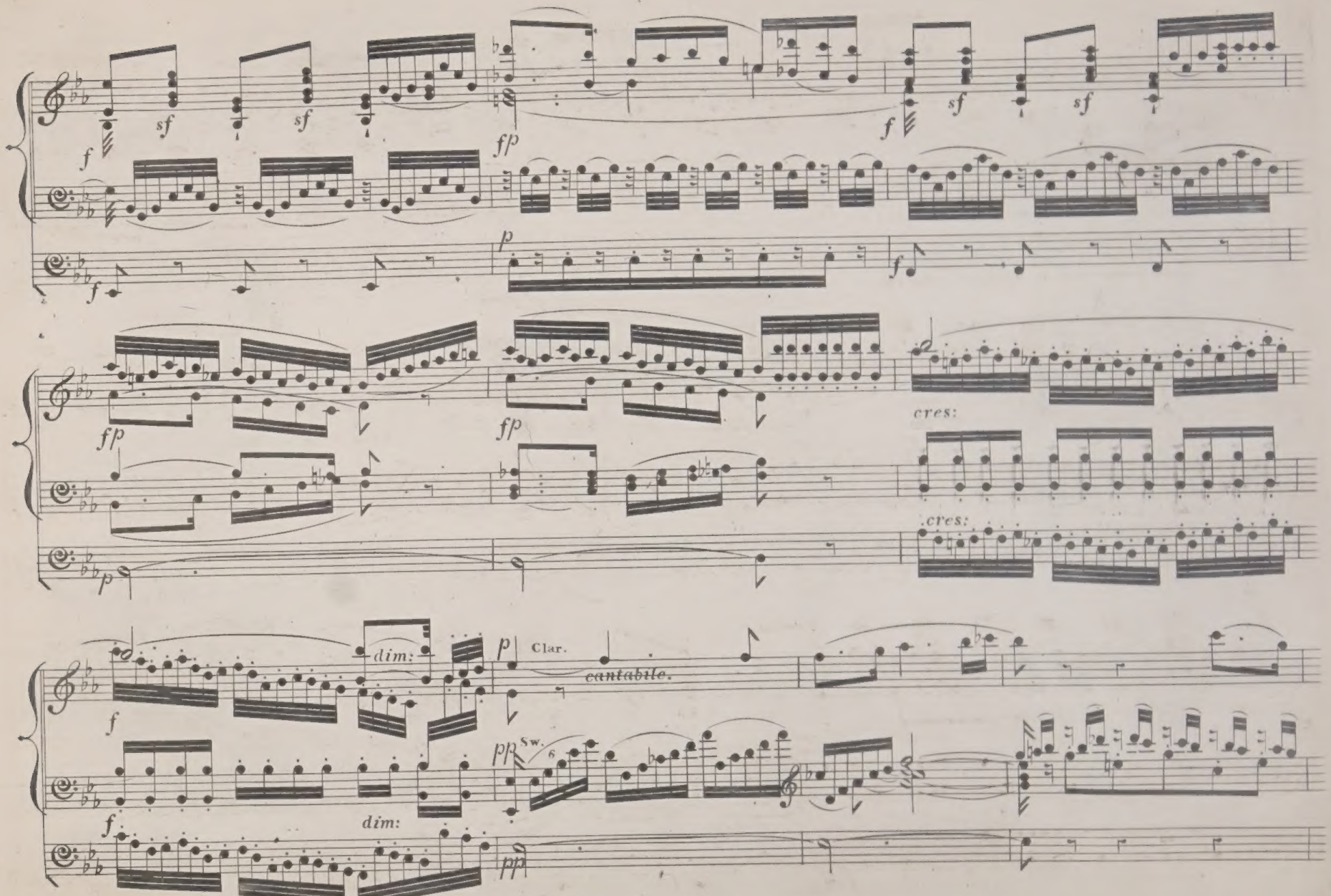
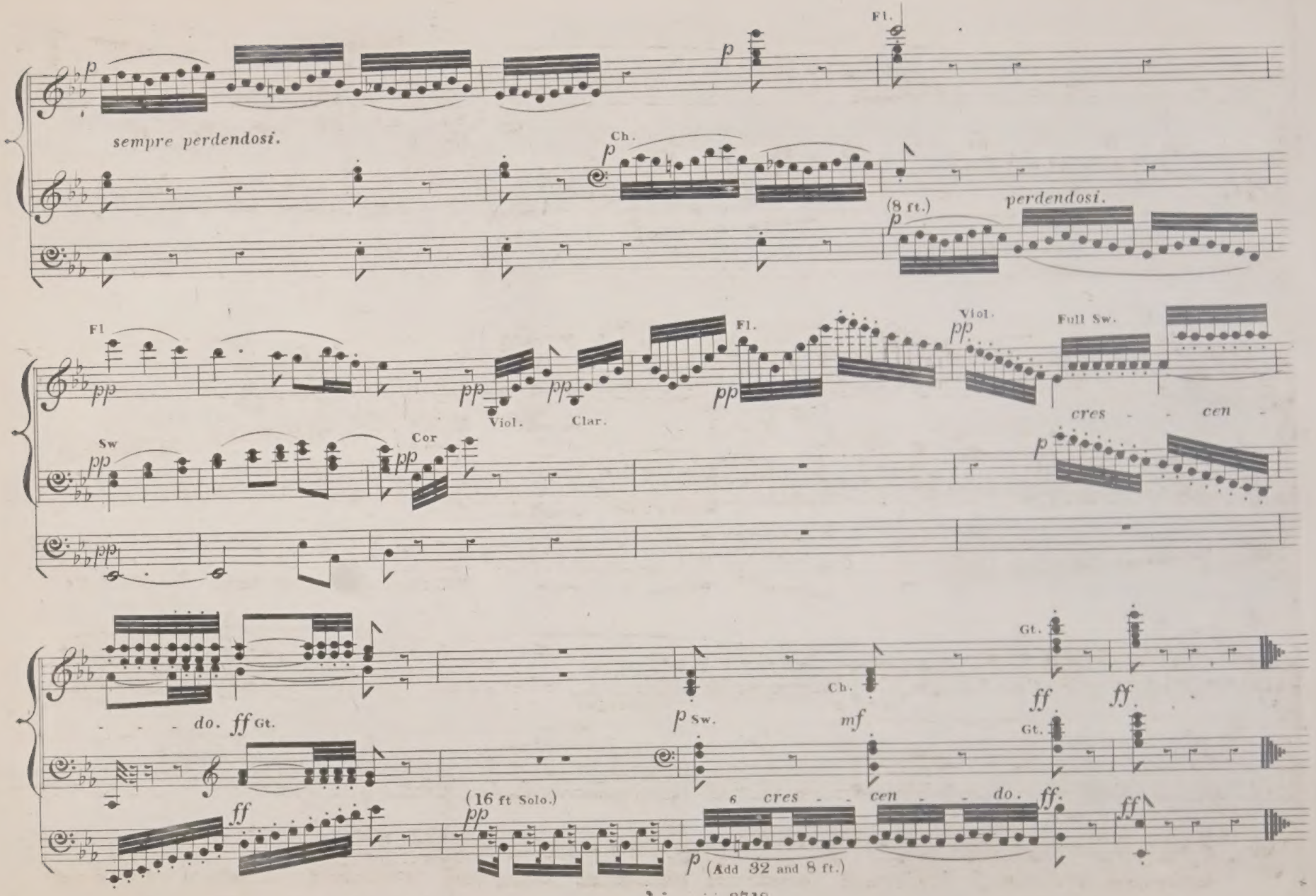

sf
sf
sf
espressivo.
Ch. Viola.
p
Sw. Oboe.
Fagotto.
Clar.
pp
Flute (8 ft.)
Corni.


Sw.
pp
Sw.
sf
p
cres:
Gt.
cres:
f
sf
sf
fp
f
p

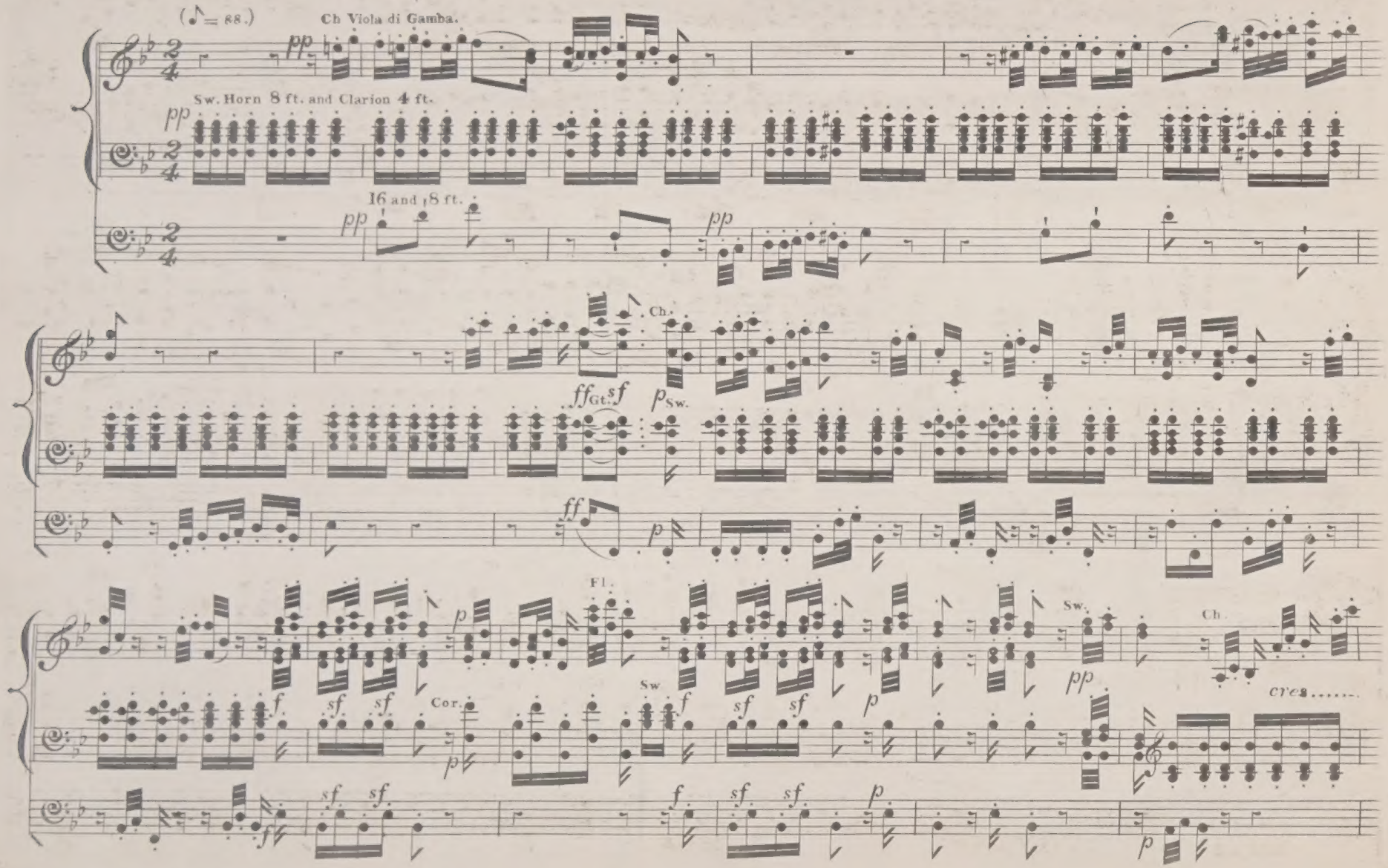

f
sf
sf
fp
f
sf
sf
f
p
f
fp
fp
cres:
cres:
p
dim:
p
Clar.
cantabile.
f
pp
Sw.
6
f
dim:
pp

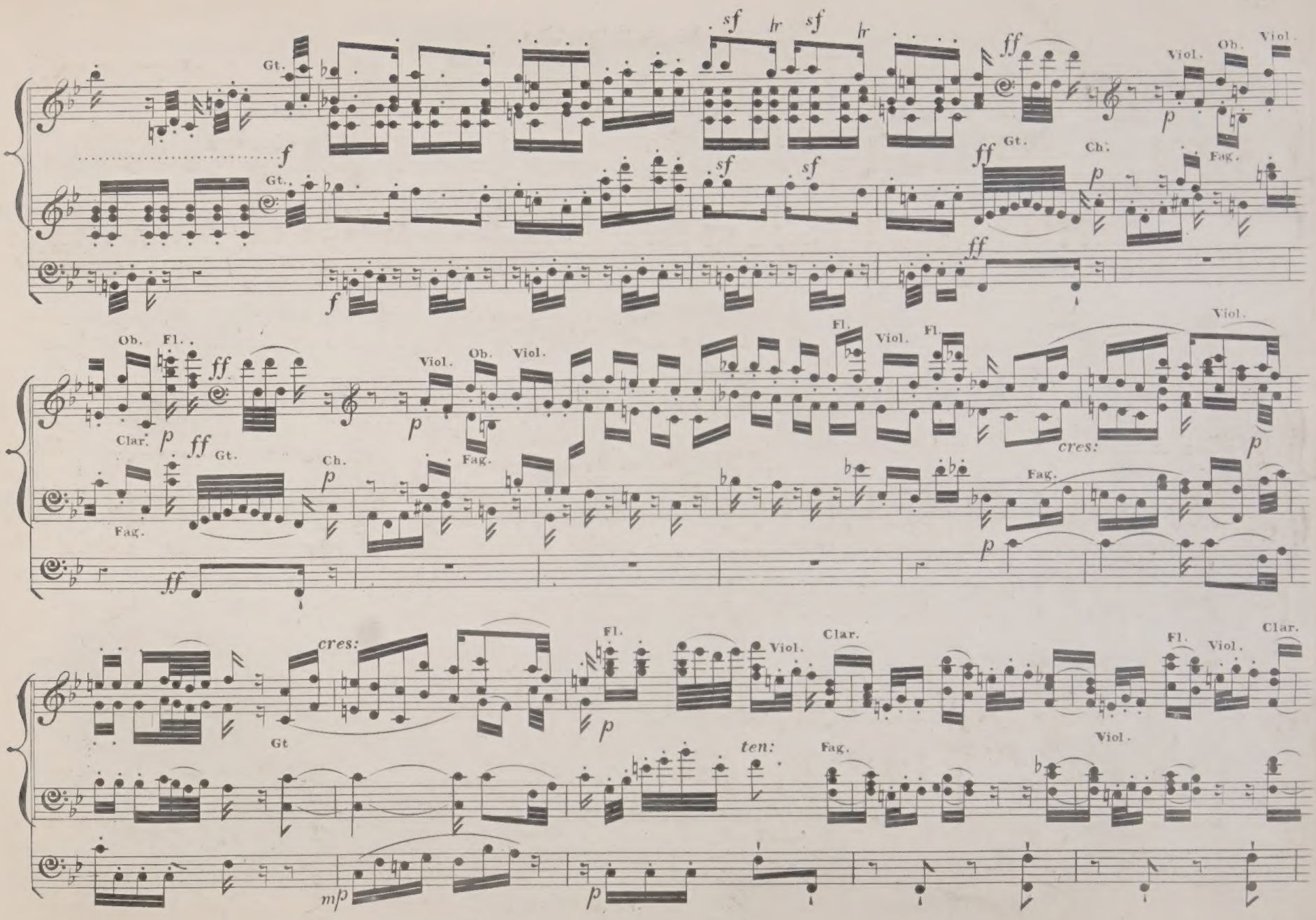
Sw.
p
p
Gt.
cres:
f Gt.
p
Sw.
dolce.
Viola Ch.
f
Ch.
dolce.
Sw.
Oboi.

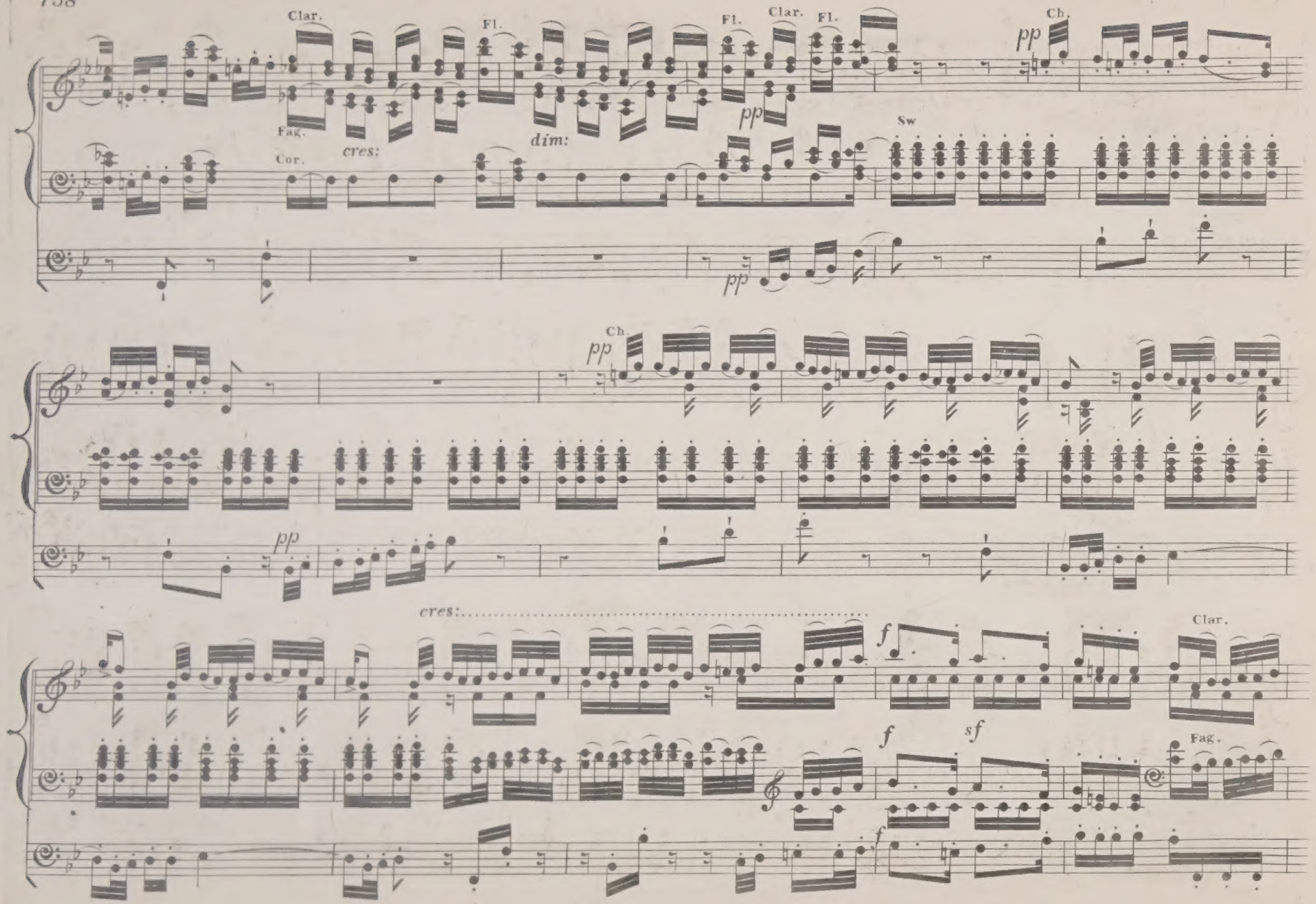

Fl.
p
sempre perdendosi.
Ch.
p
(8 ft.)
p
perdendosi.
Fl
pp
Sw
pp
Cor
pp
pp
Viol.
Clar.
Fl.
pp
Viol.
pp
Full Sw.
cres - - cen -
p
do. ff Gt.
p Sw.
Ch.
mf
Gt.
ff
ff
Gt.
(16 ft Solo.)
pp
ff
6 cres - - cen - - do.
ff
ff
p (Add 32 and 8 ft.)

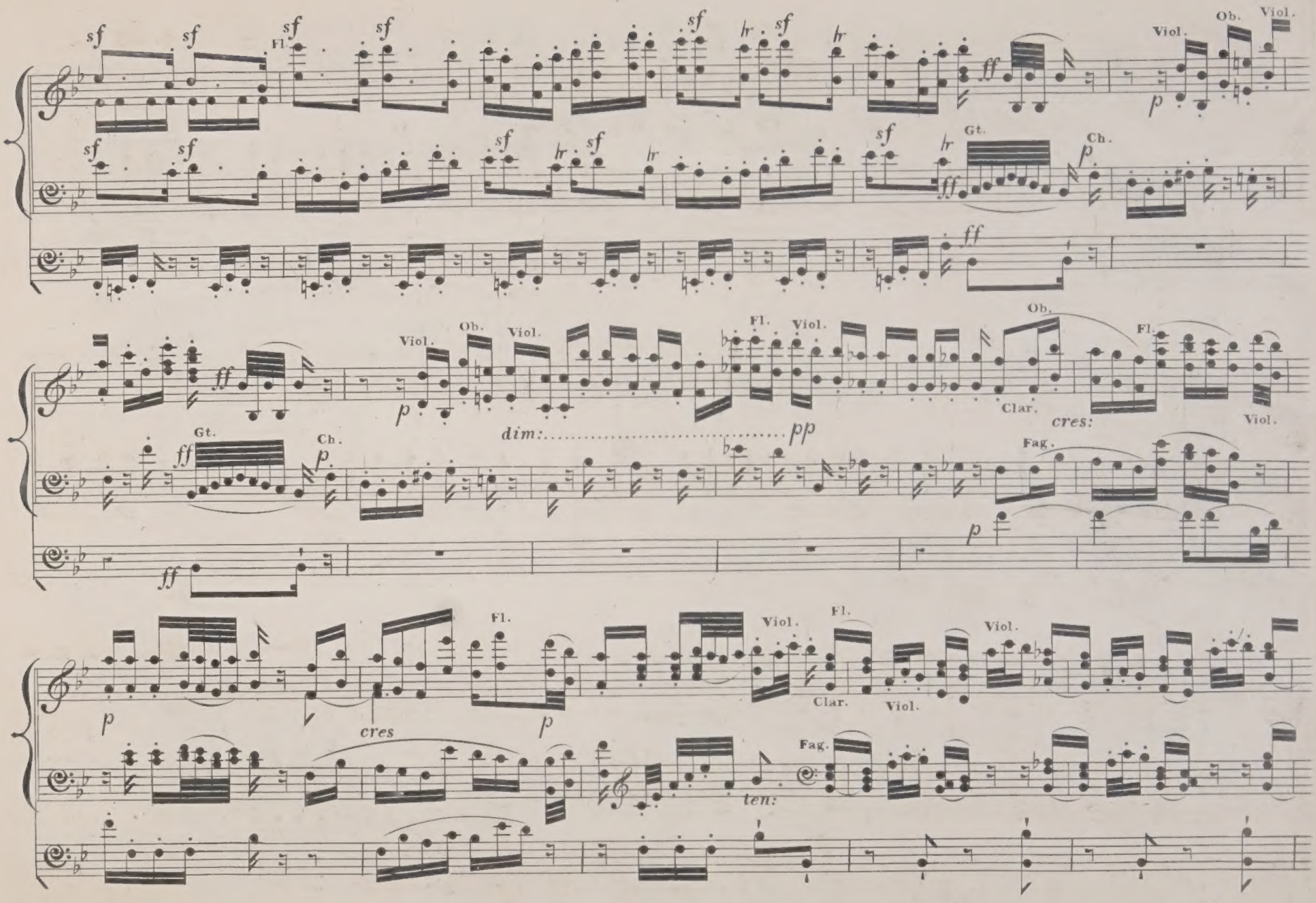
Allegretto scherzando.

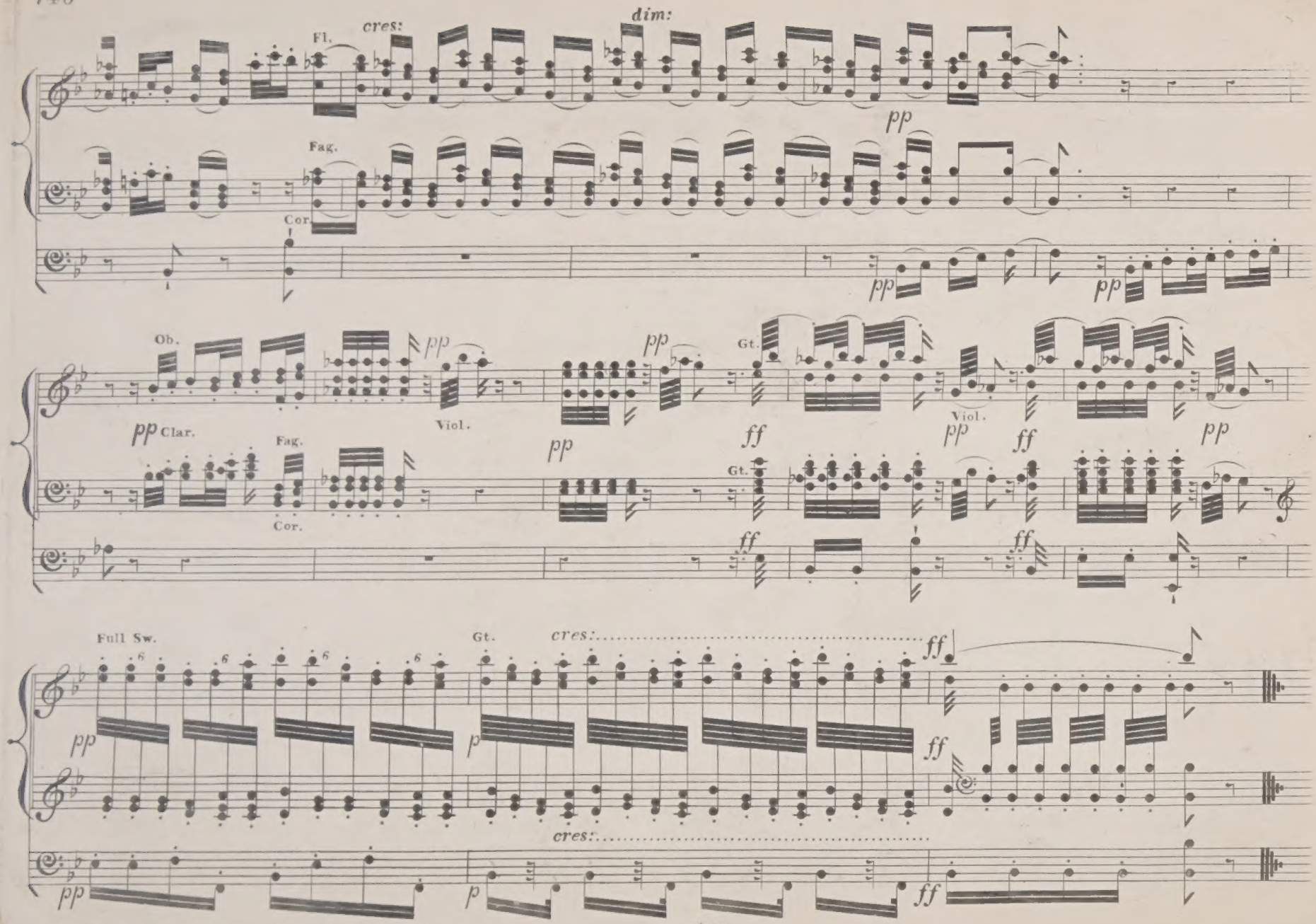
FROM THE EIGHTH SYMPHONY. op 93. in F. BEETHOVEN.




Gt.
sf
hr
ff
Viol.
Ob.
f
p
Ch.
Fag.
Ob.
Fl.
Clar.
Gt
cres:
ten:


Clar.
Fl.
Fl.
Clar.
Fl.
Ch.
pp
Fag.
Cor.
cres:
dim:
pp
Sw
pp
Ch.
pp
pp
cres:
f
Clar.
f
sf
Fag.
f


sf
Fl.
Viol.
Ob.
ff
p
Gt.
Ch.
dim:
pp
Clar.
cres:
Fag.
cres
ten:


Fl.
cres:
dim:
pp
Fag.
Cor.
pp
pp
Ob.
pp
pp
Gt.
pp Clar.
Viol.
pp
ff
pp
Viol.
ff
pp
Fag.
Gt.
Cor.
ff
ff
Full Sw.
Gt.
cres:
ff
pp
p
ff
cres:
pp
p
ff

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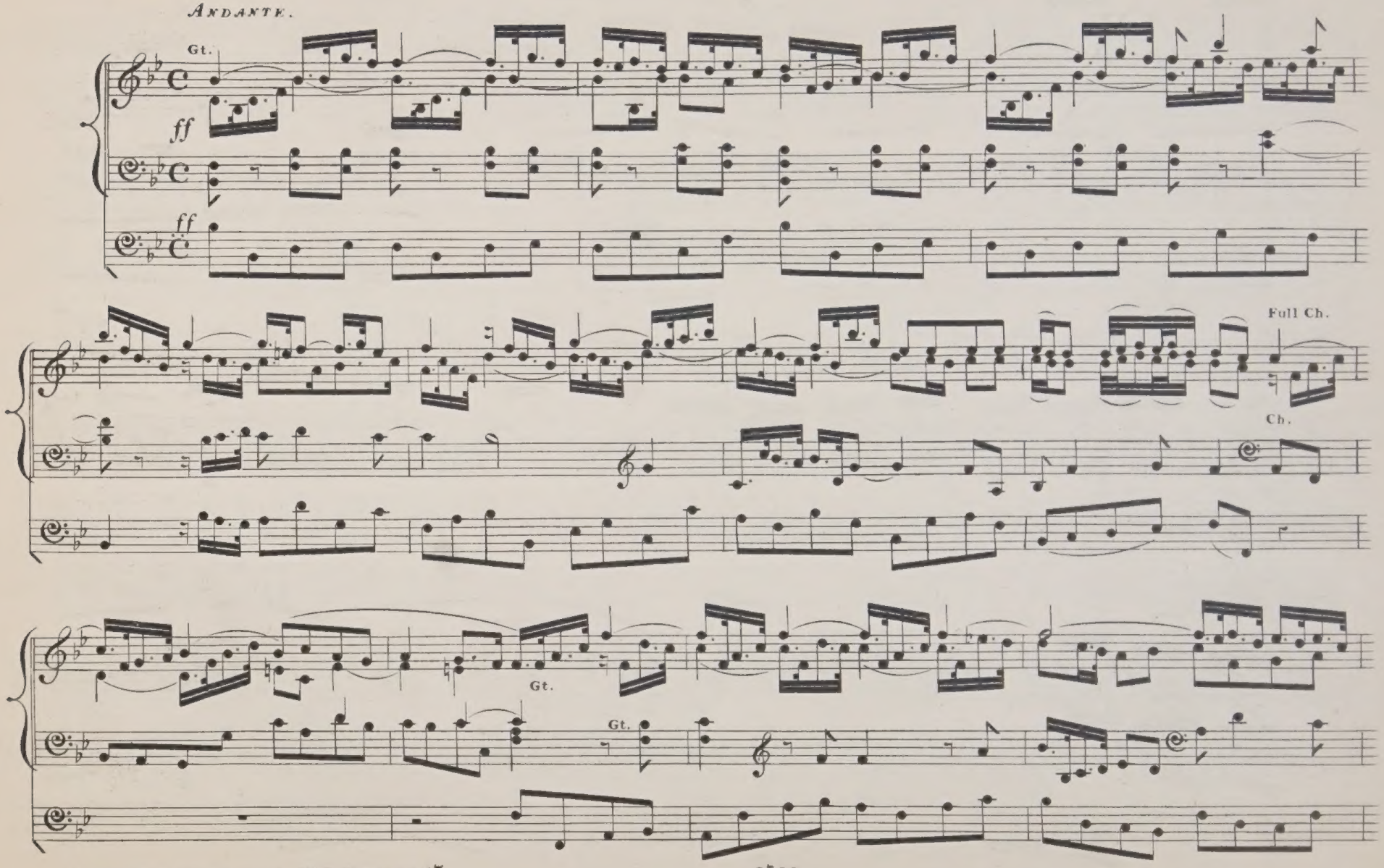
HANDEL.



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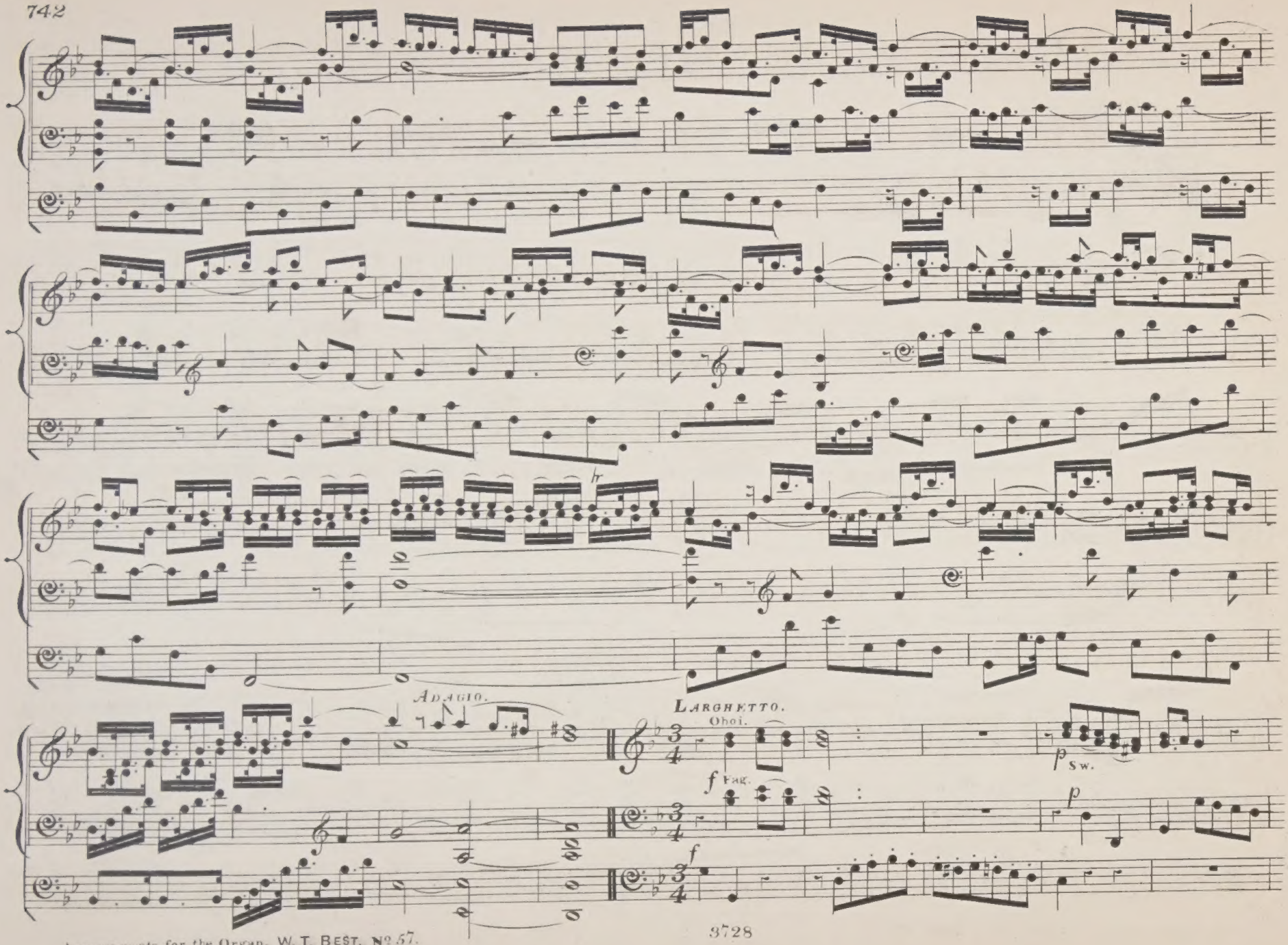
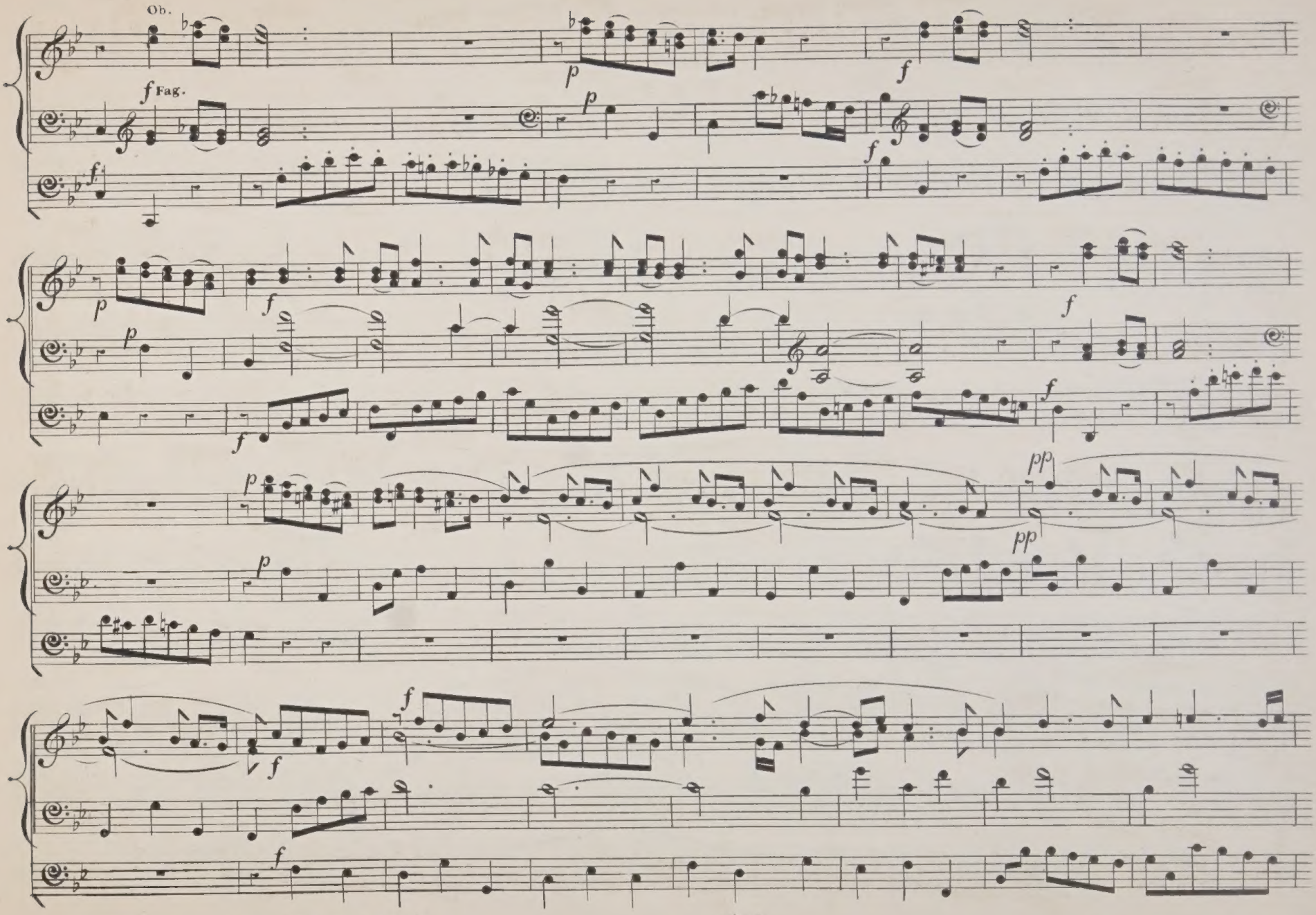
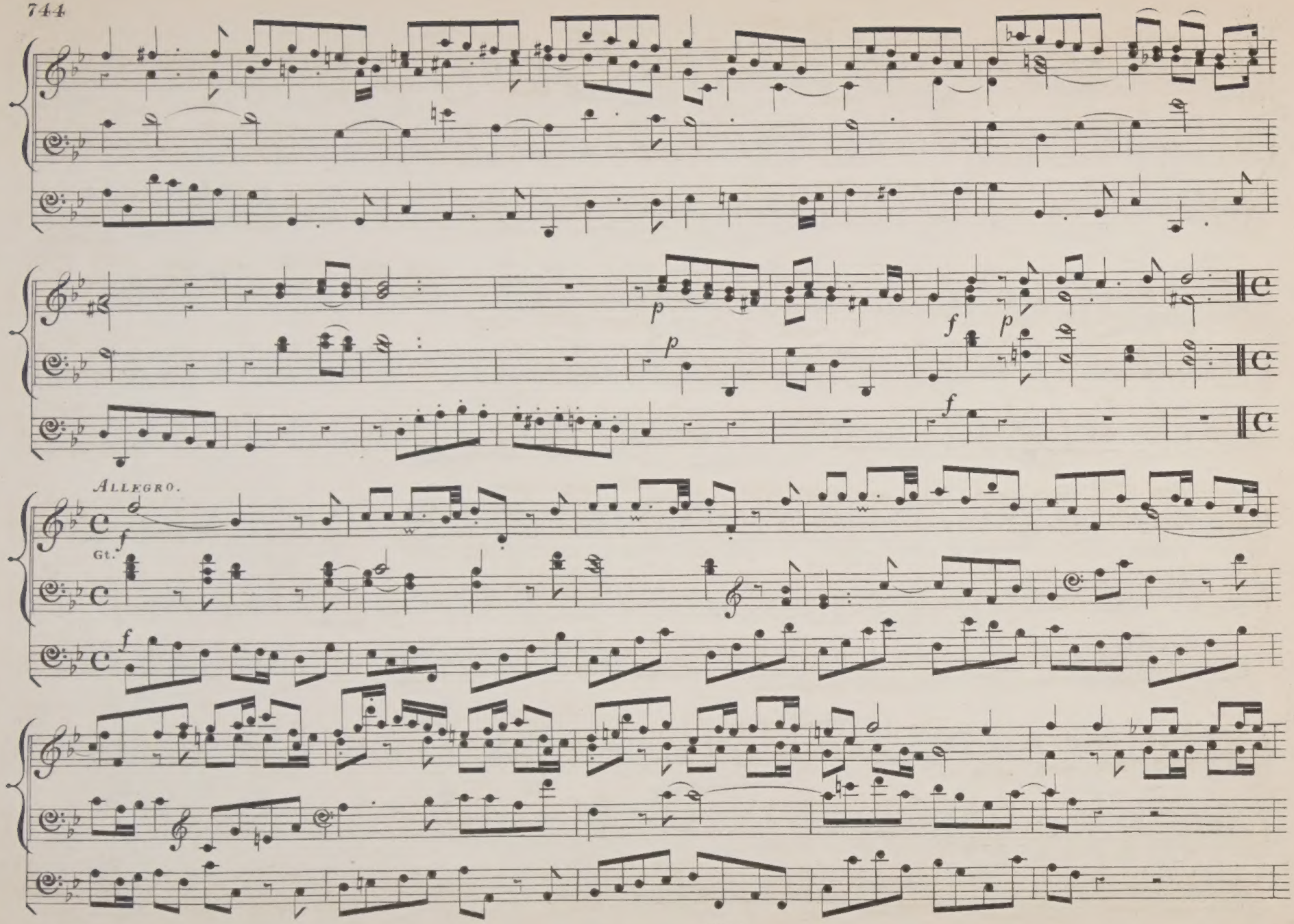
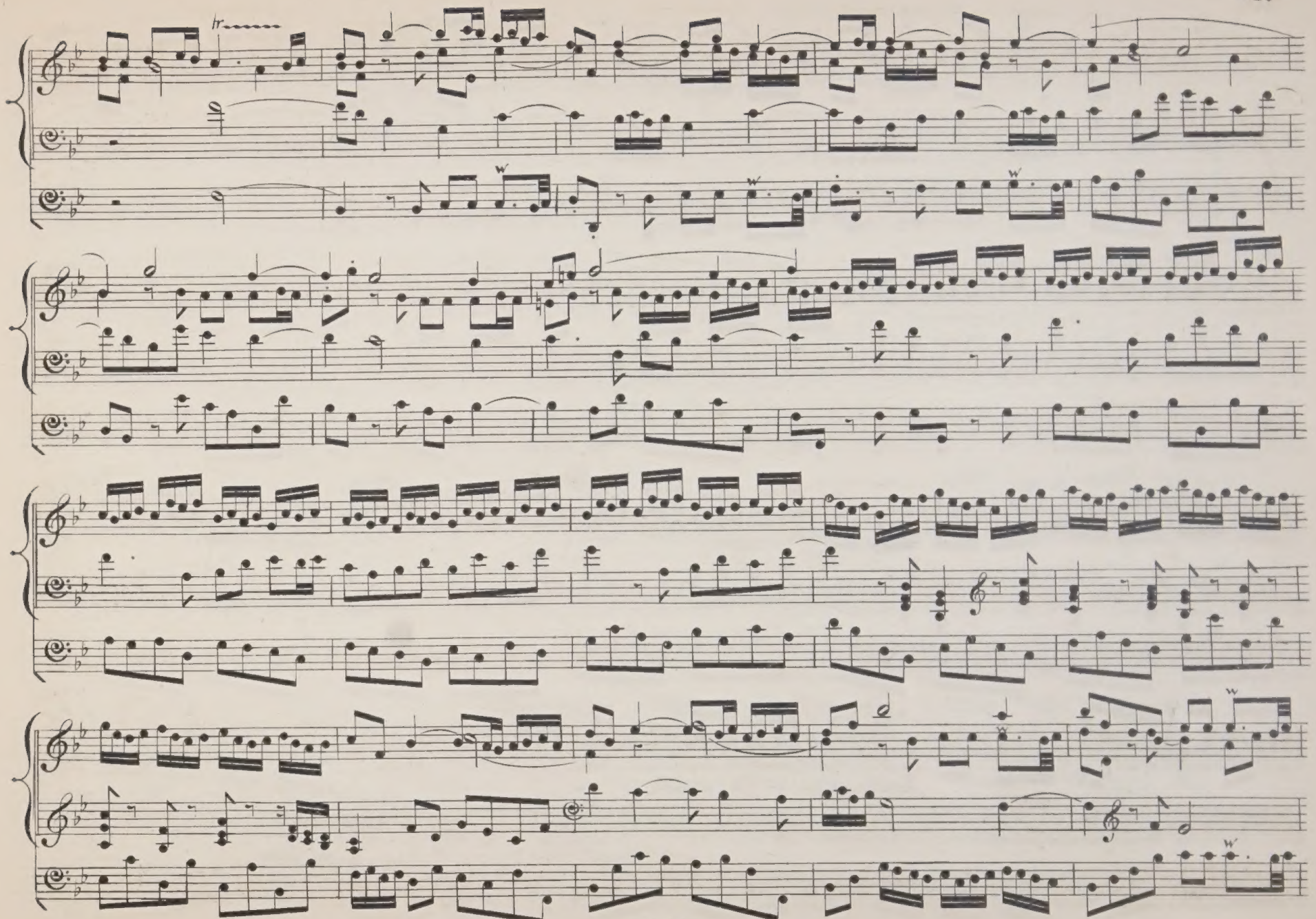
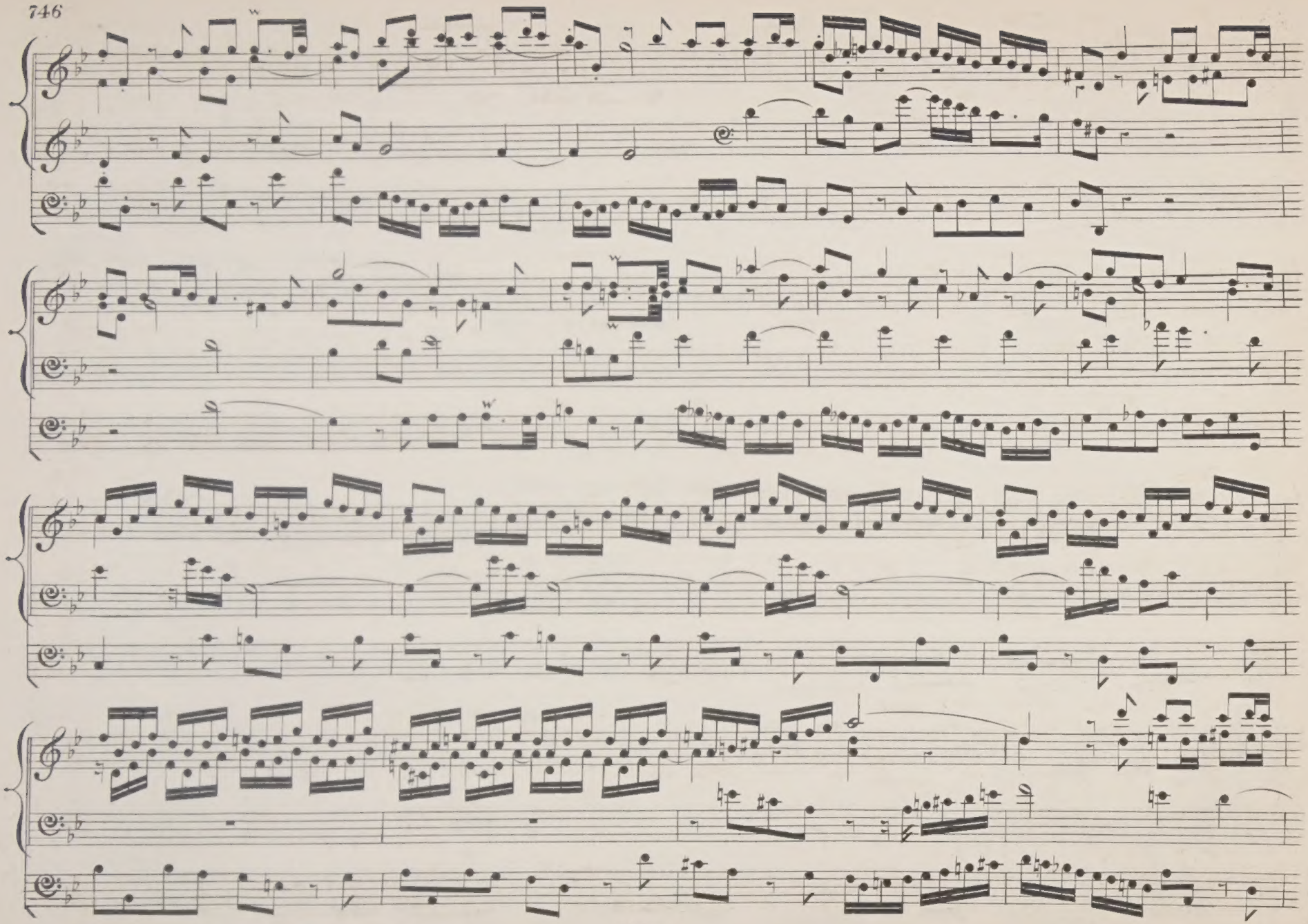
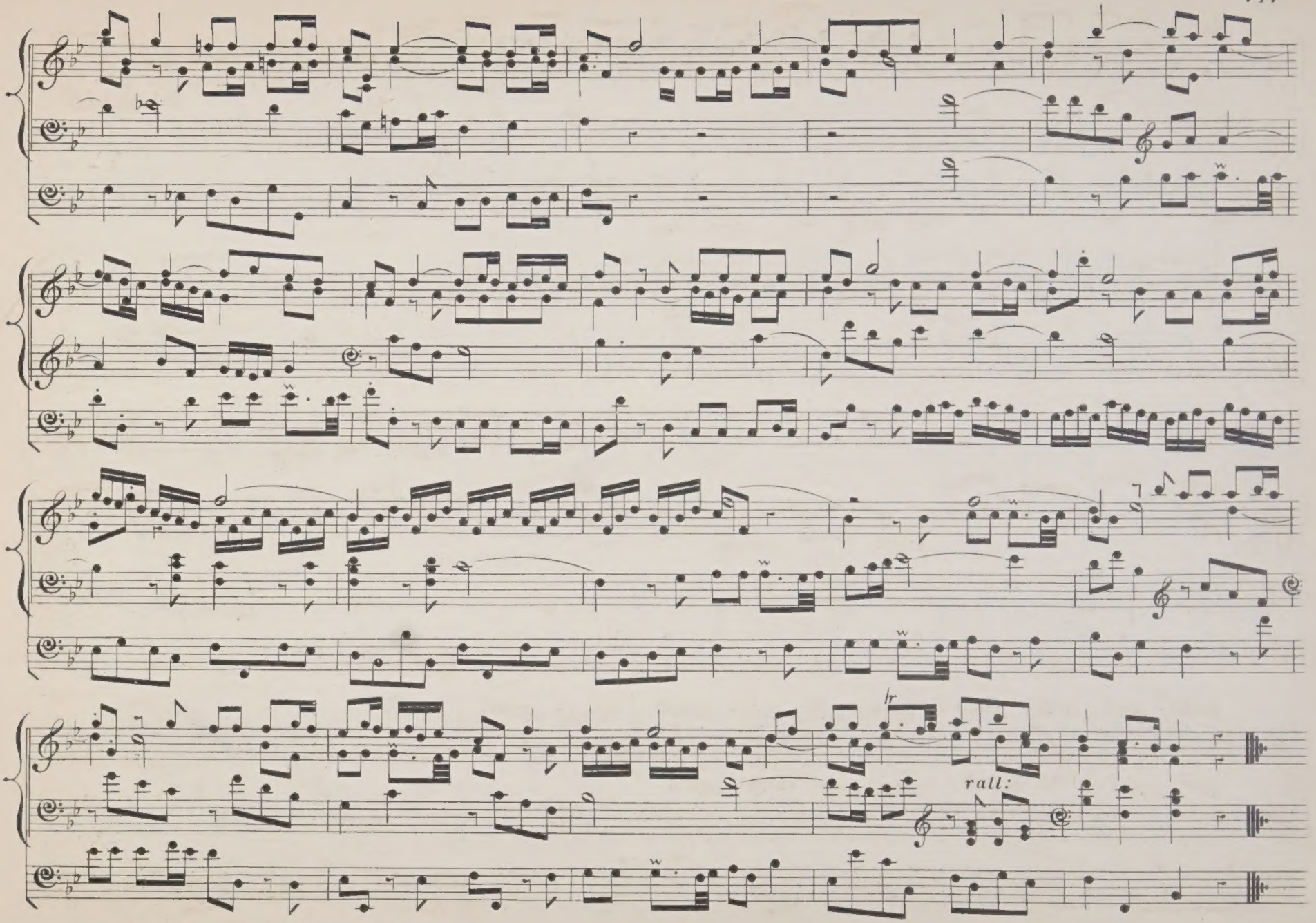

Adagio.
Larghetto.
Oboi.
Fag.
Sw.


Ob.
f Fag.


p
p
f
p
f
ALLEGRO.
f
Gt.
f






hr
rall:

Andante.

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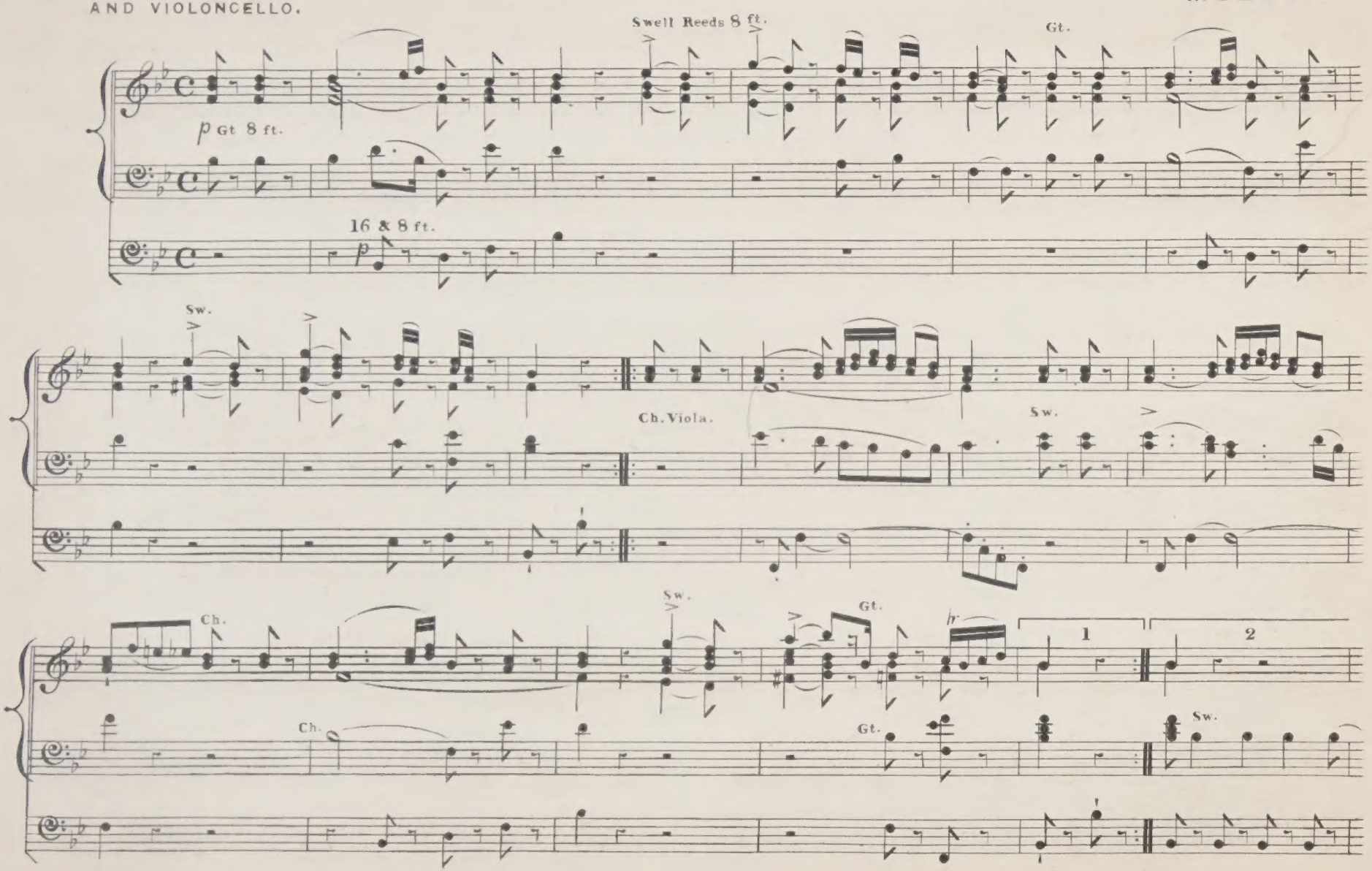
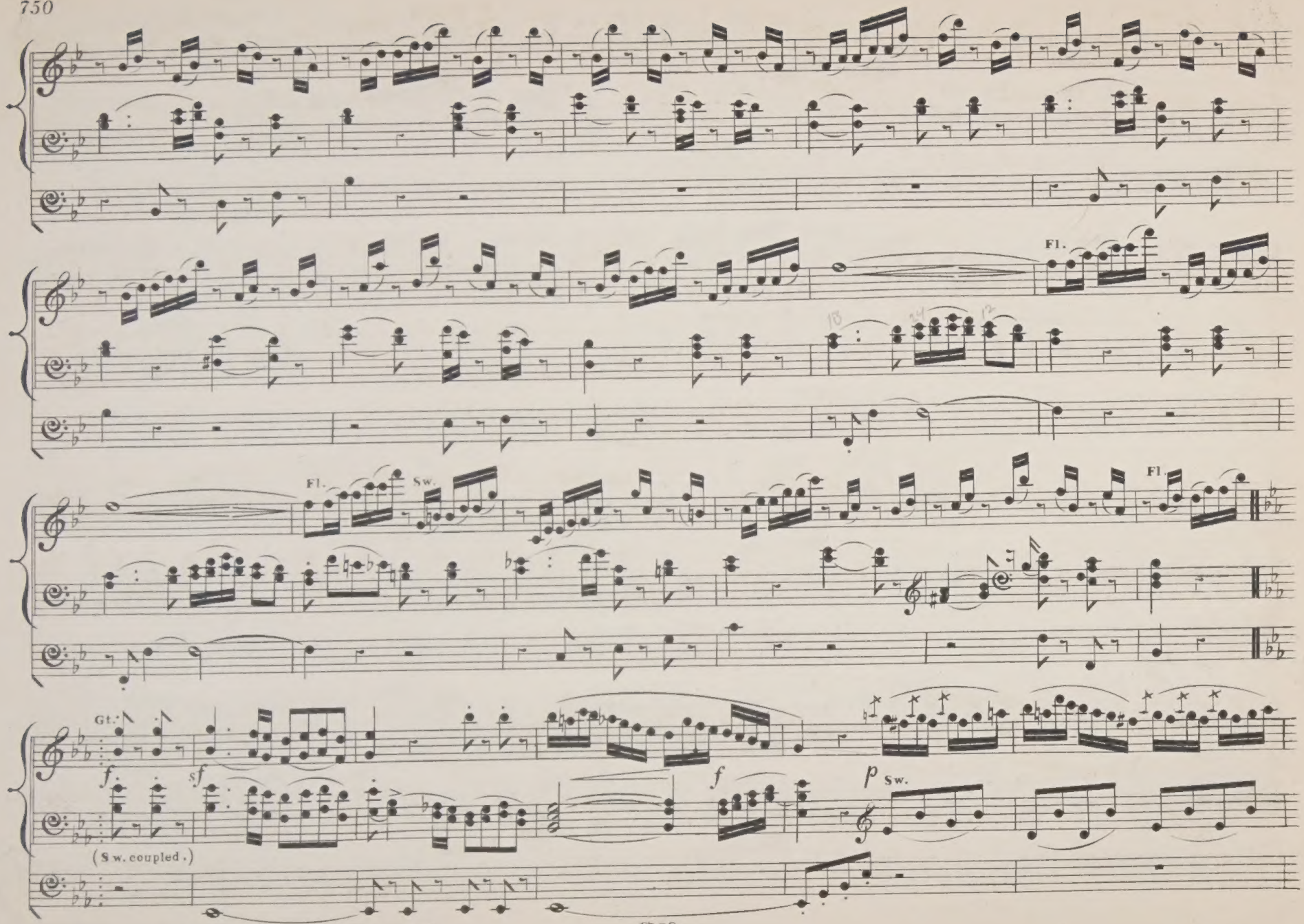
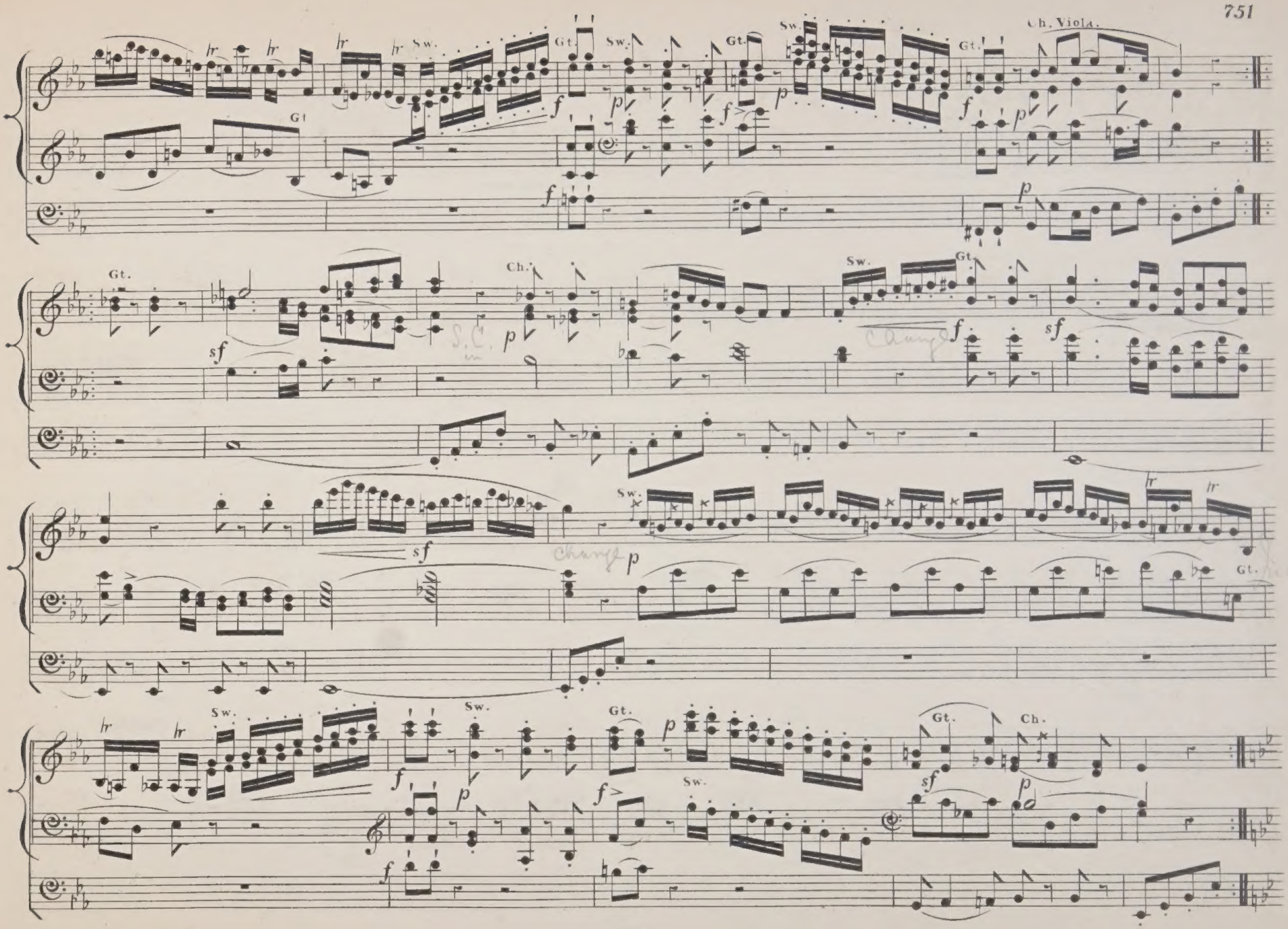
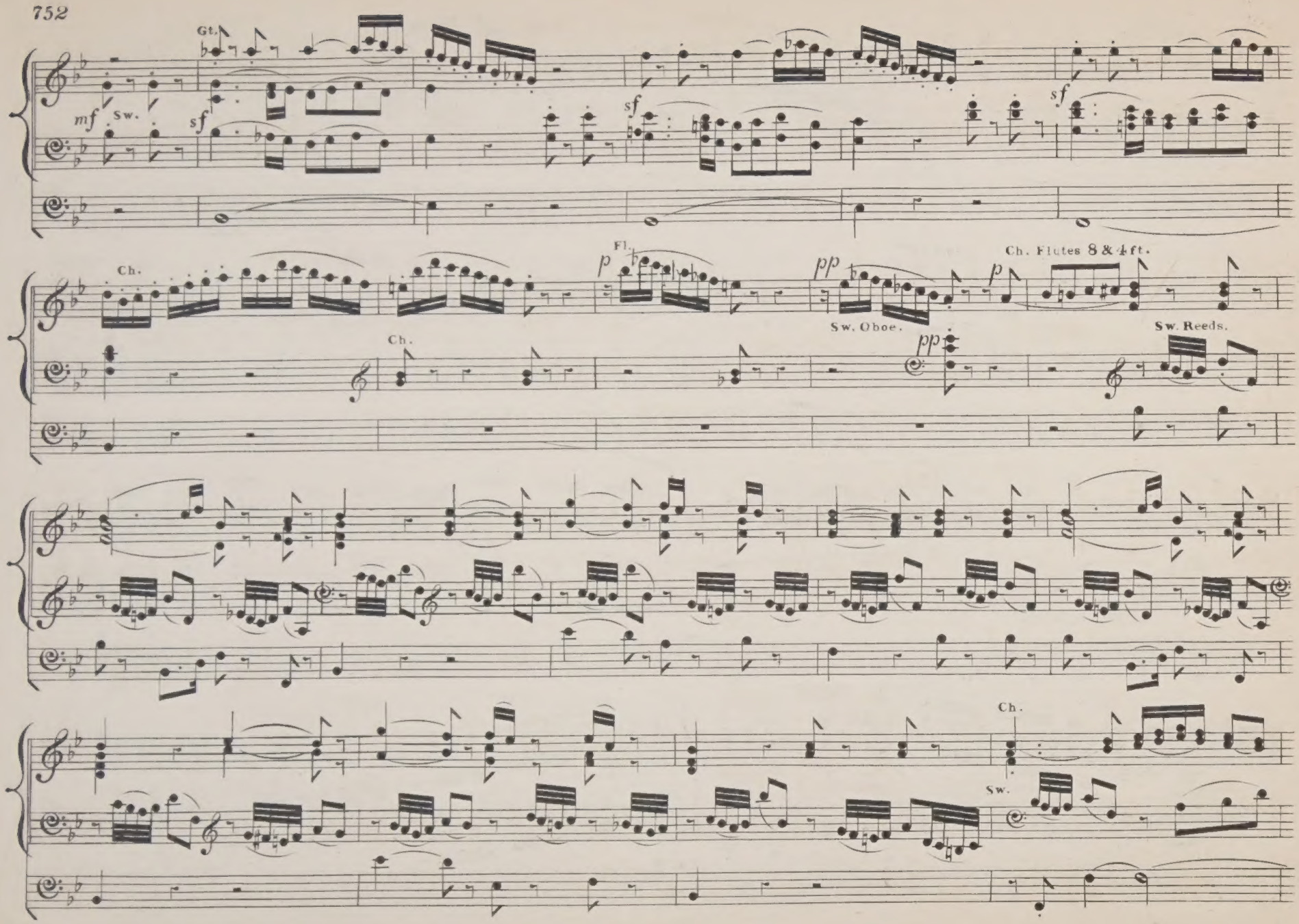


Ch.
Ch.
Sw.
Sw.
Gt.
Ch. Flute. 8 ft.
cres:
f
dim:
p
sw
p
p
mp
Sw.
mp
Gt. (Sw. coupled.)
Gt. sf
sf
sf
p
Sw.
Gt.
(Sw. uncoupled.)


Fl.
Fl.
Sw.
Fl.
Gt.
f
sf
f
p
Sw.
(Sw. coupled.)


Ch. Viola.
Gt.
Sw.
Ch.
hr
S.C. in
Change


Gt.
mf
Sw.
sf
sf
sf
Ch.
Fl.
p
pp
Ch. Flutes 8 & 4 ft.
p
Sw. Oboe.
pp
Ch.
Sw. Reeds.
Ch.
Sw.

Gt.
Ch.
Sw.
Gt.
Gt.
Sw.
Gt.
Sw.
Gt.
Ch.
Sw.
Gt.
f
p
f
sf
p
mf
Gt.
Ch.
Sw.
mf
f
p
Gt.
f
p

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11. Alla Breve, in C.
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14. Fuga, in C.
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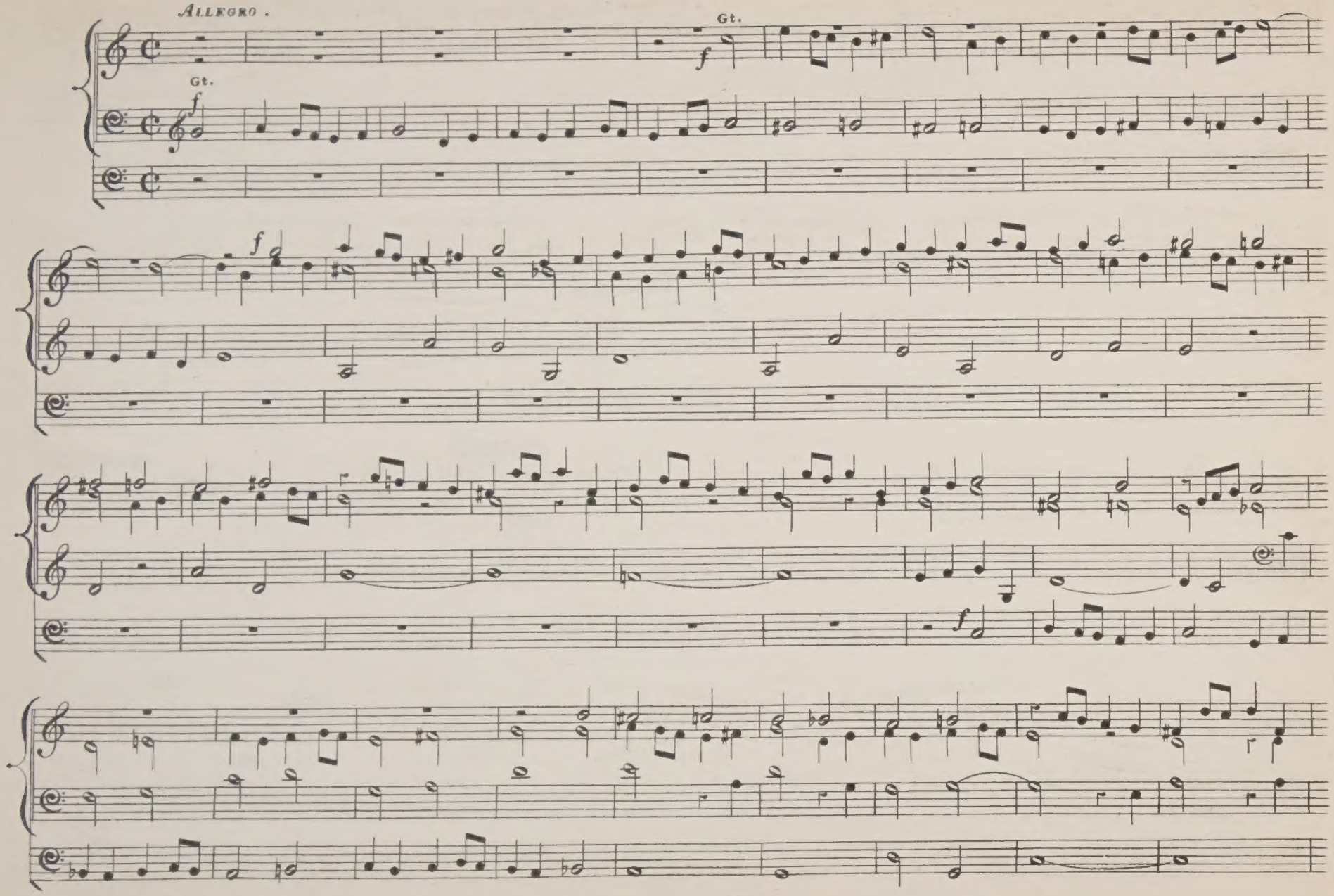

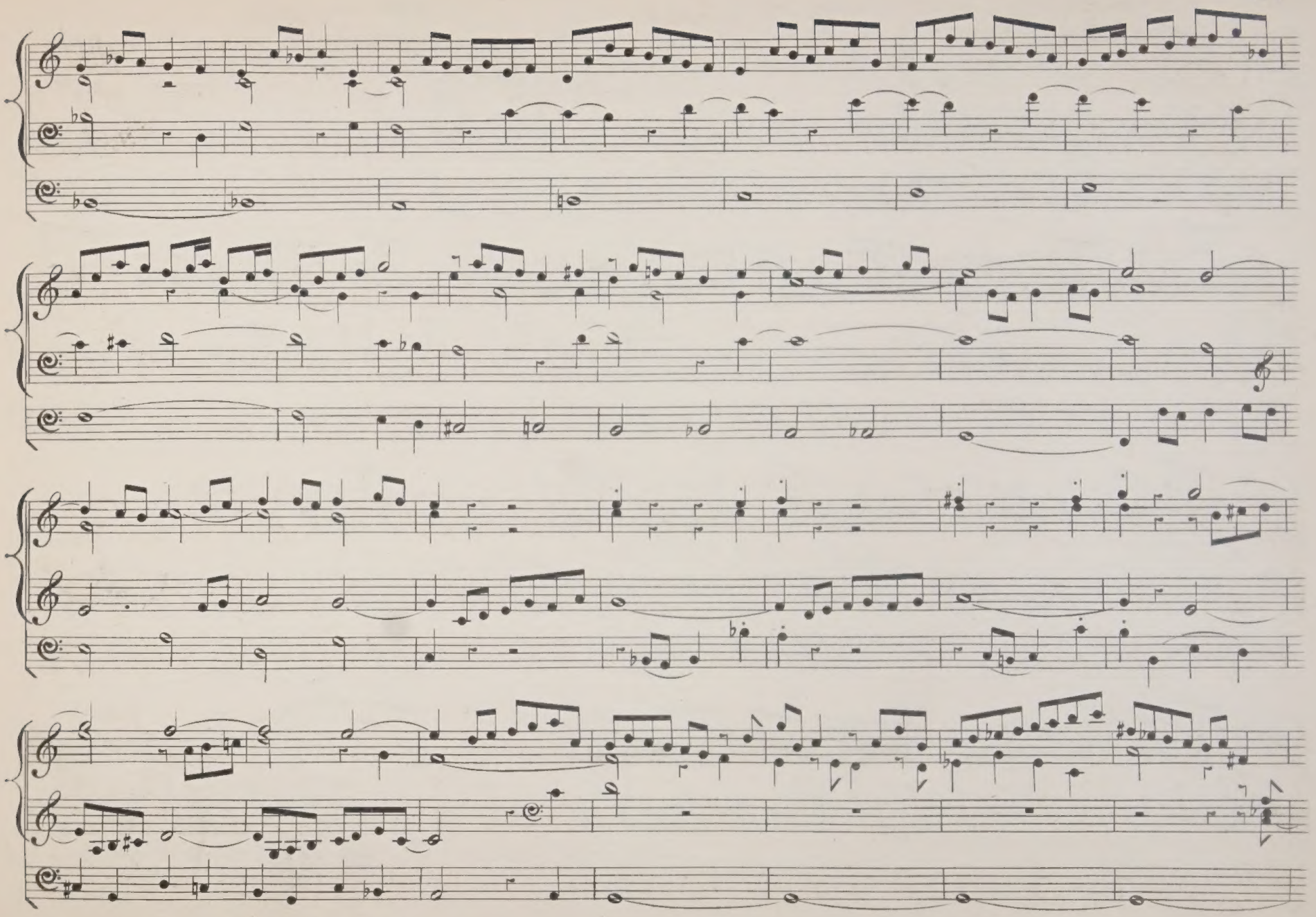

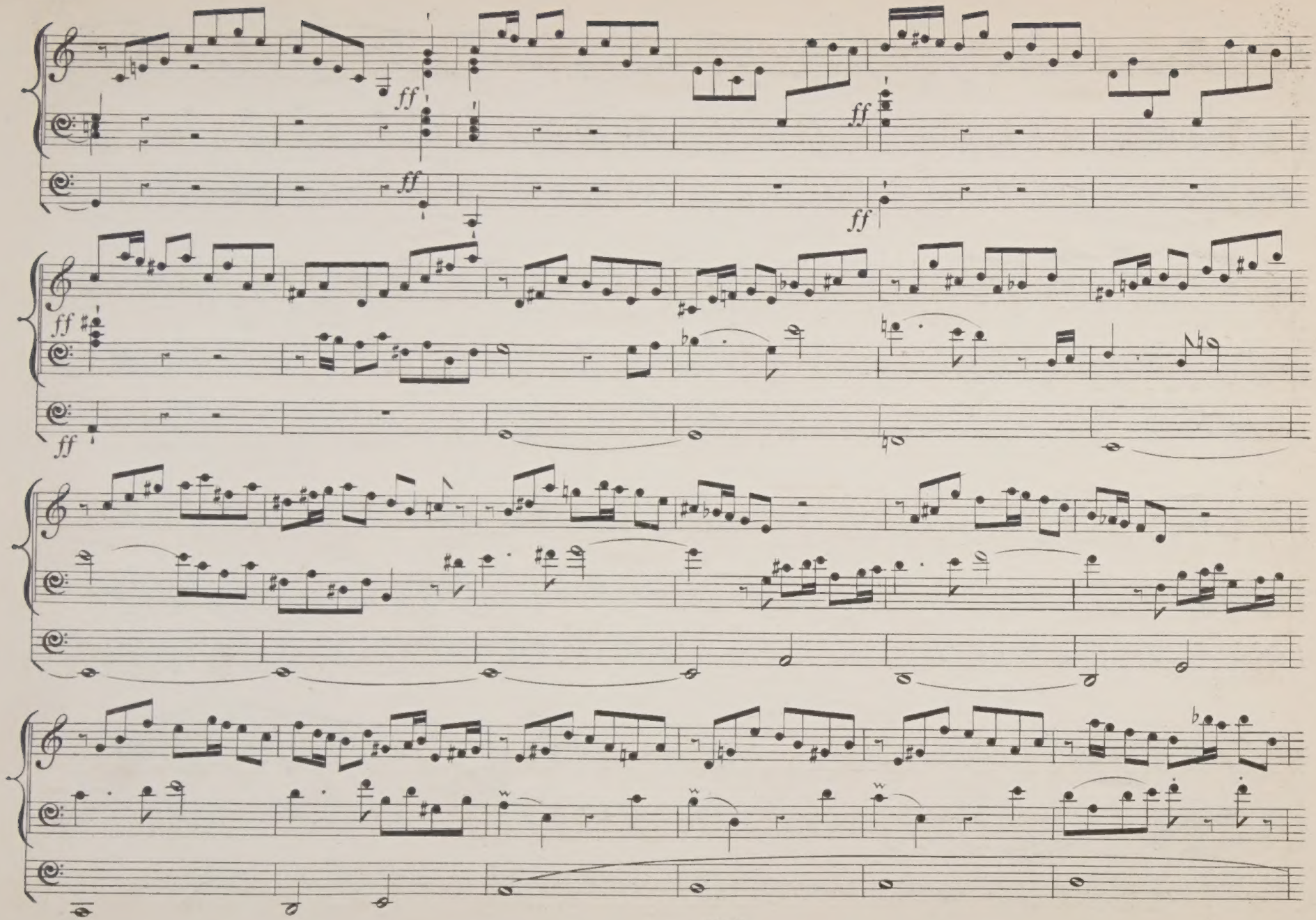
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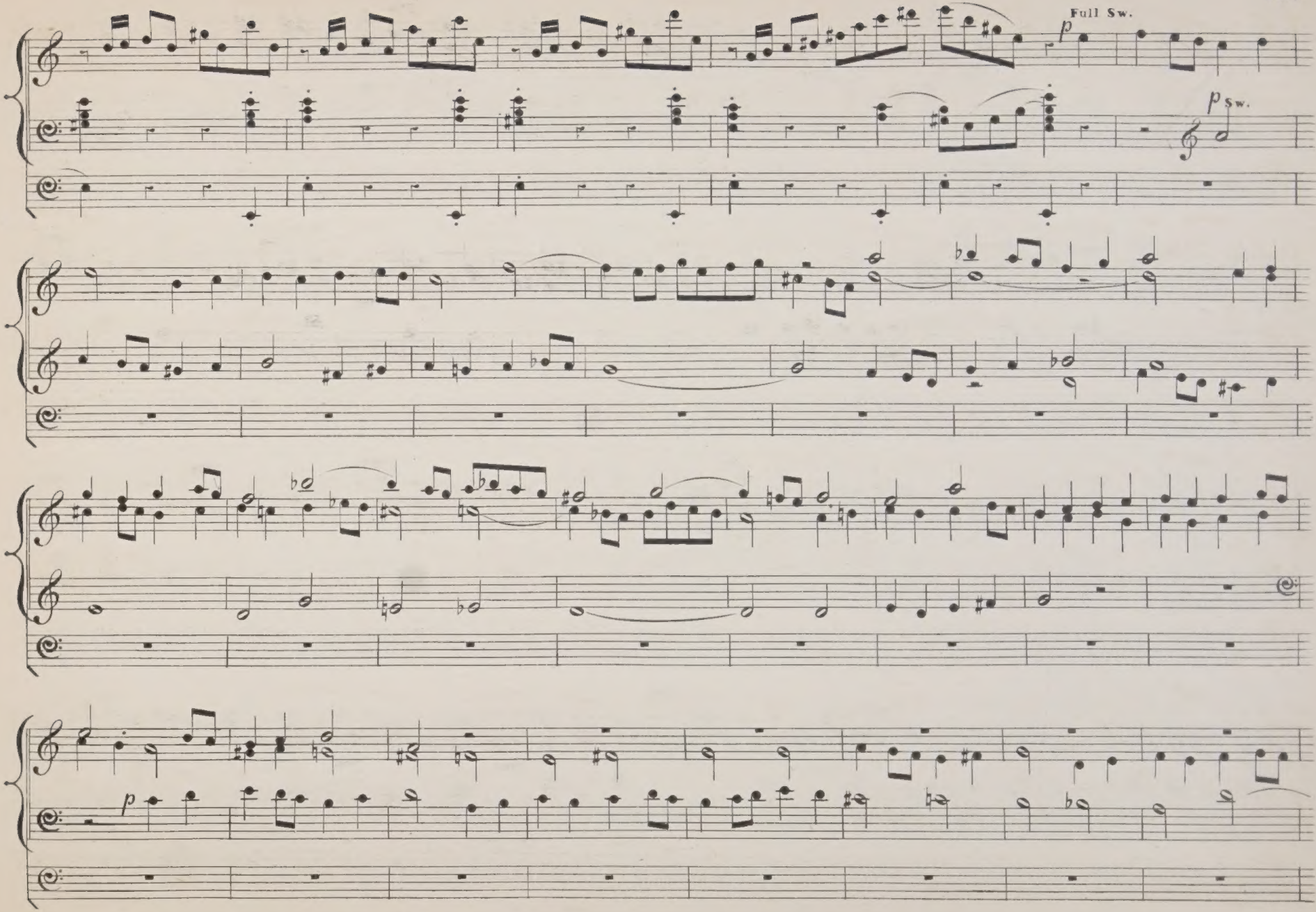
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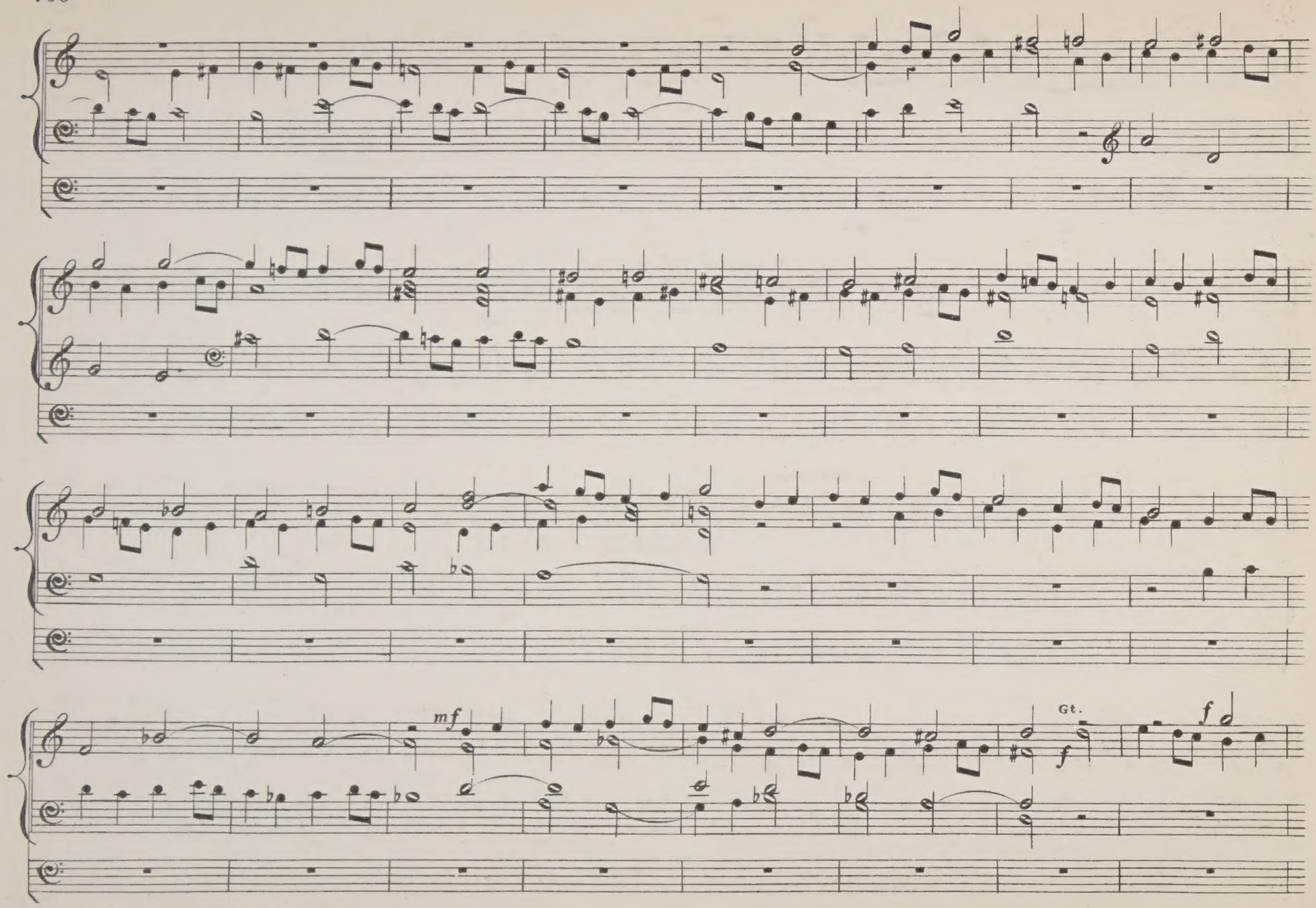
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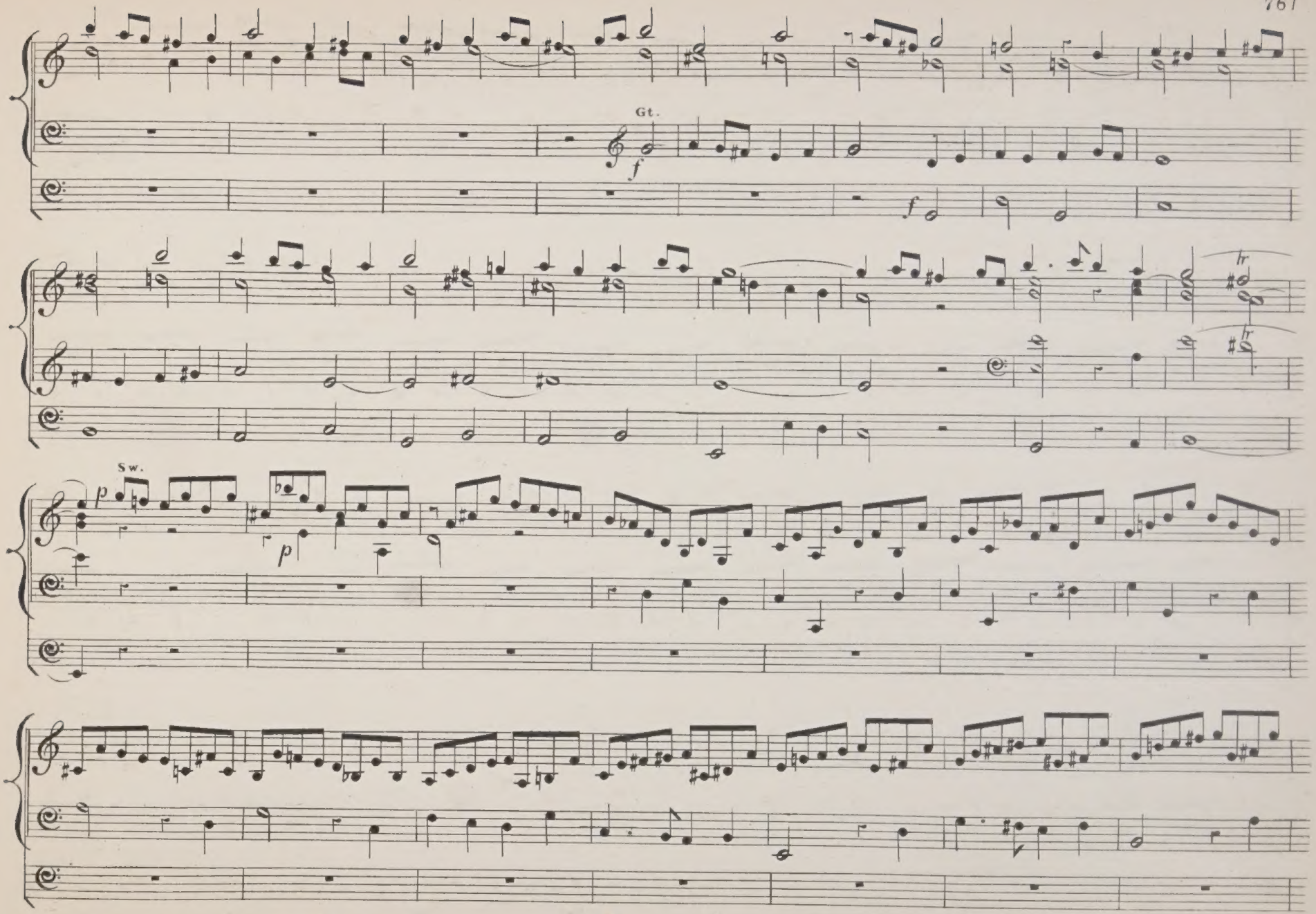
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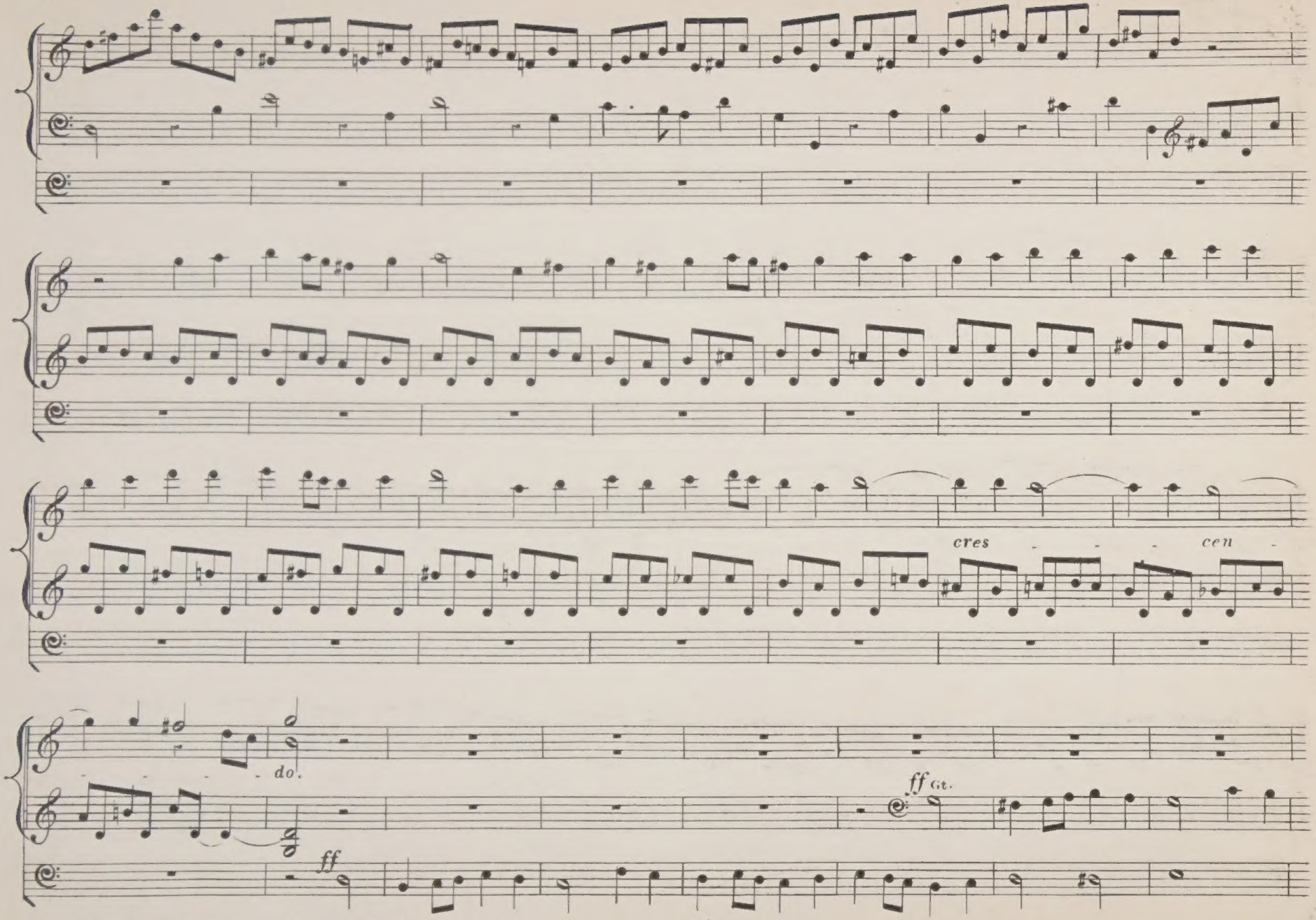
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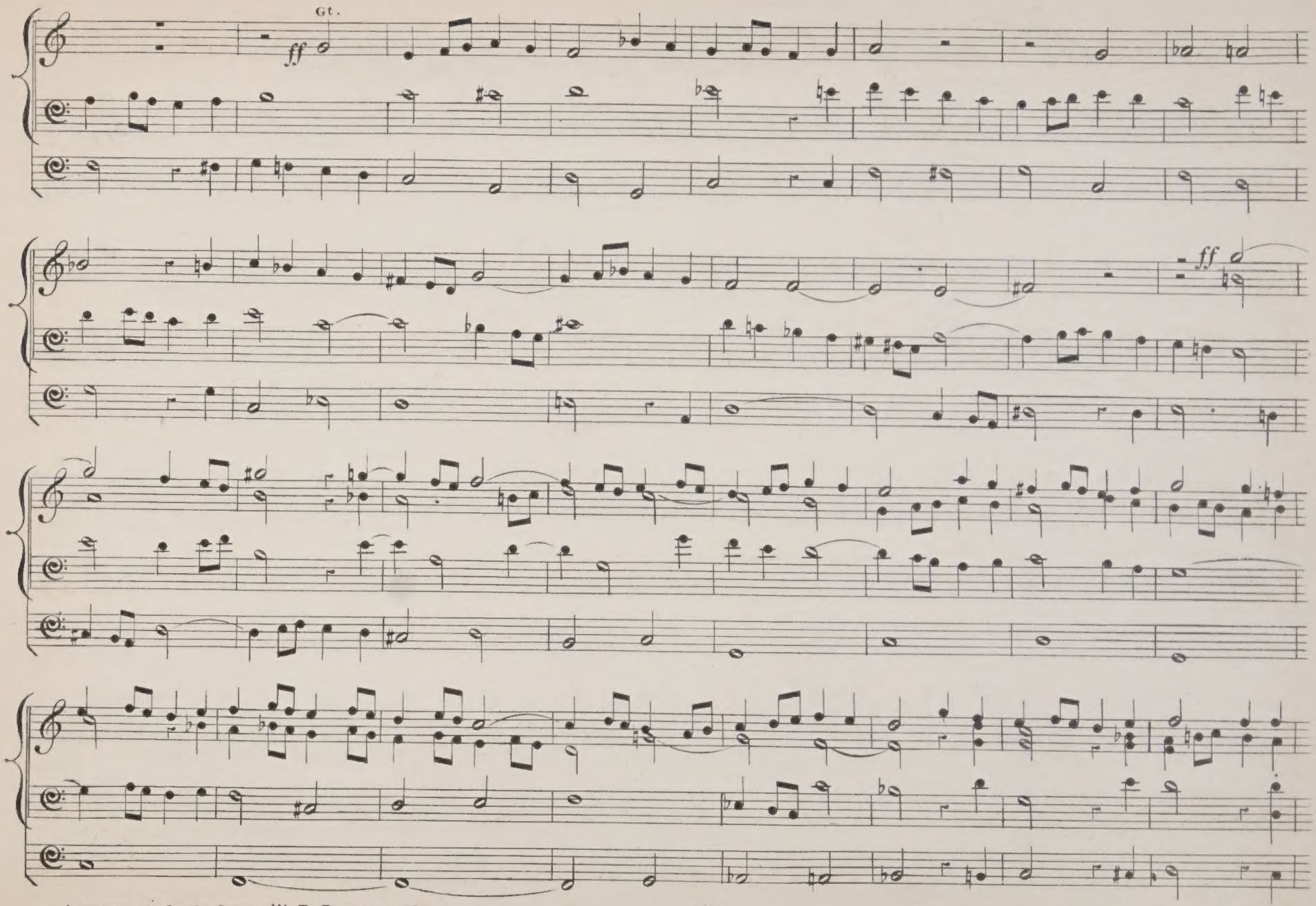
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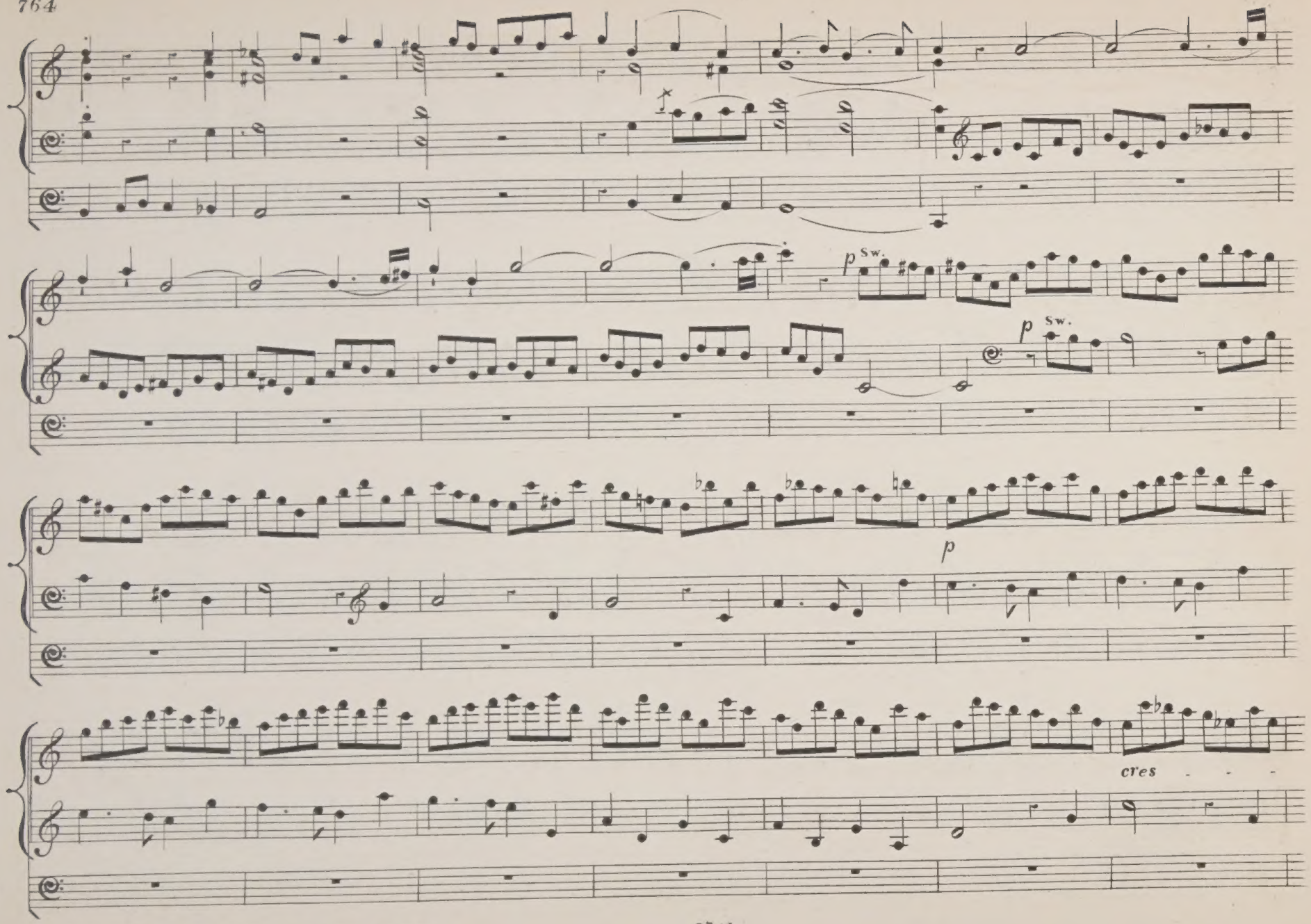
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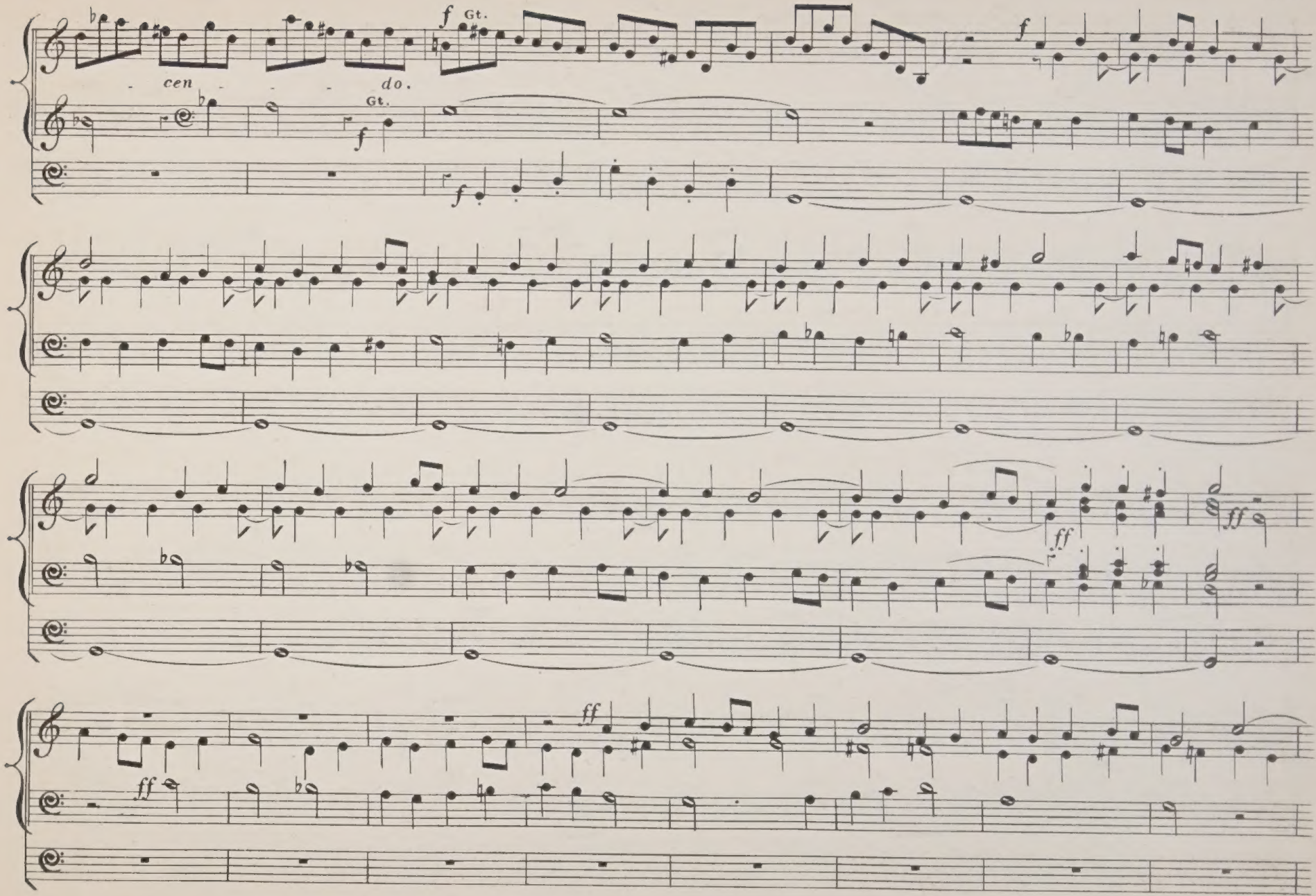
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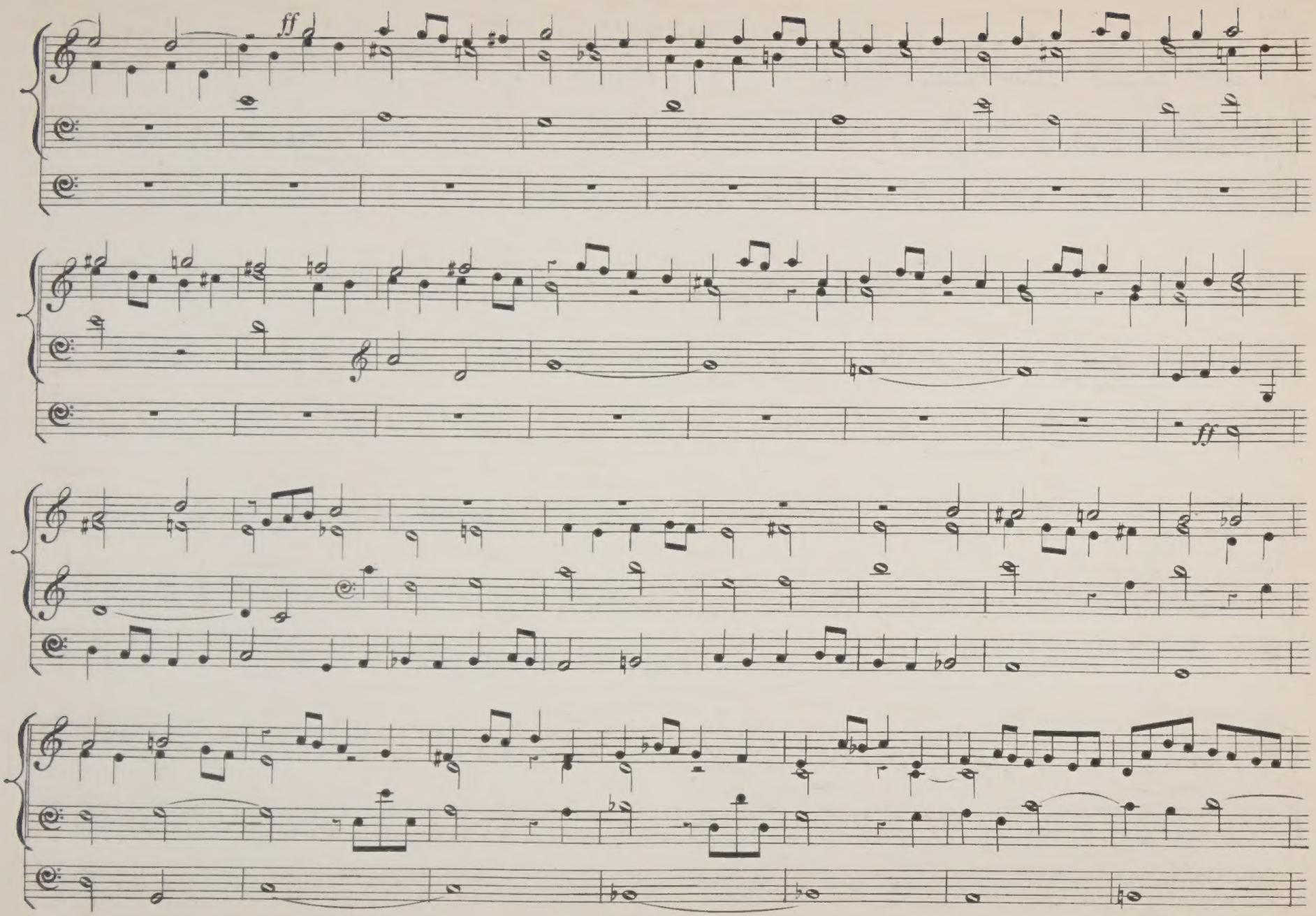
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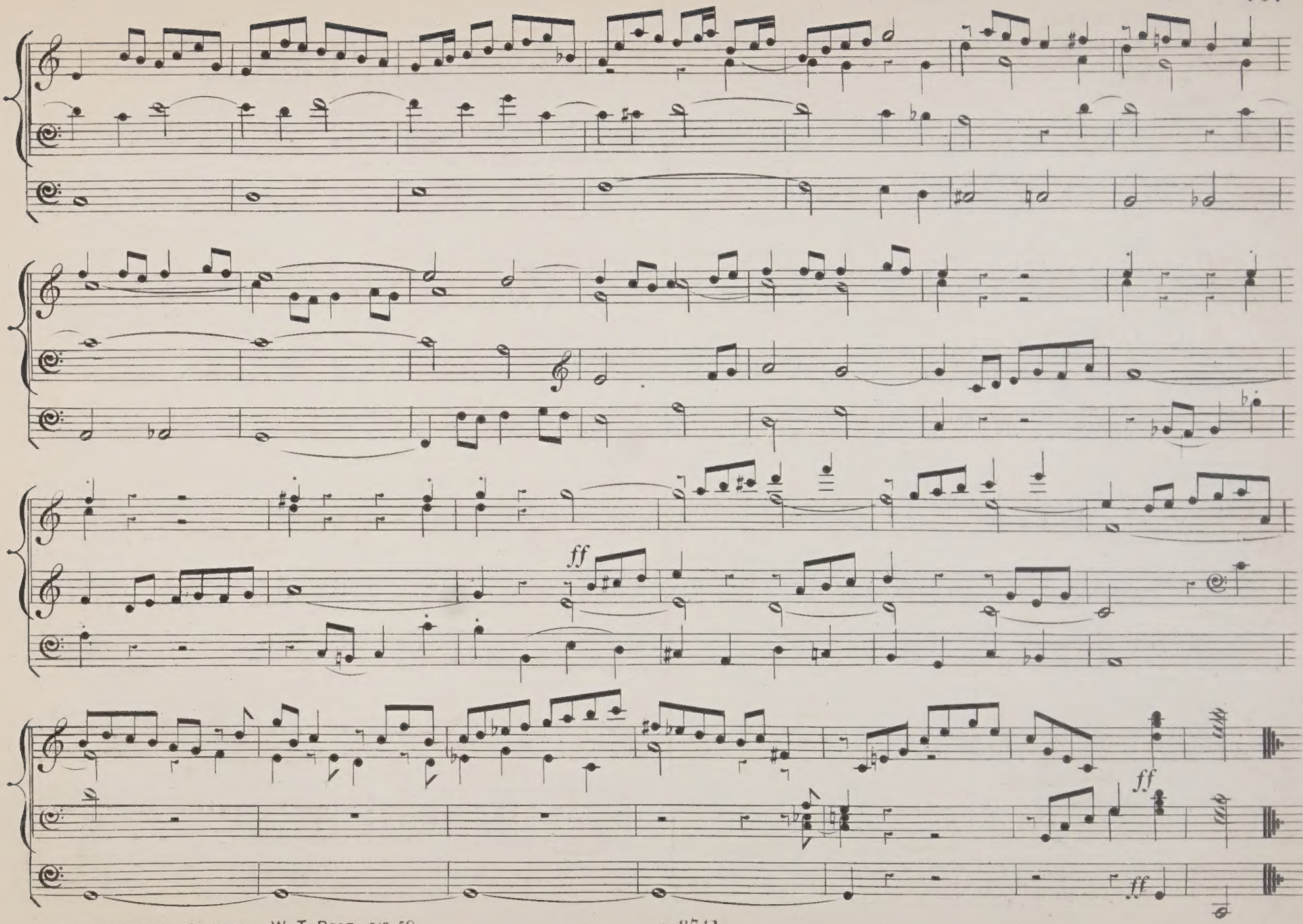
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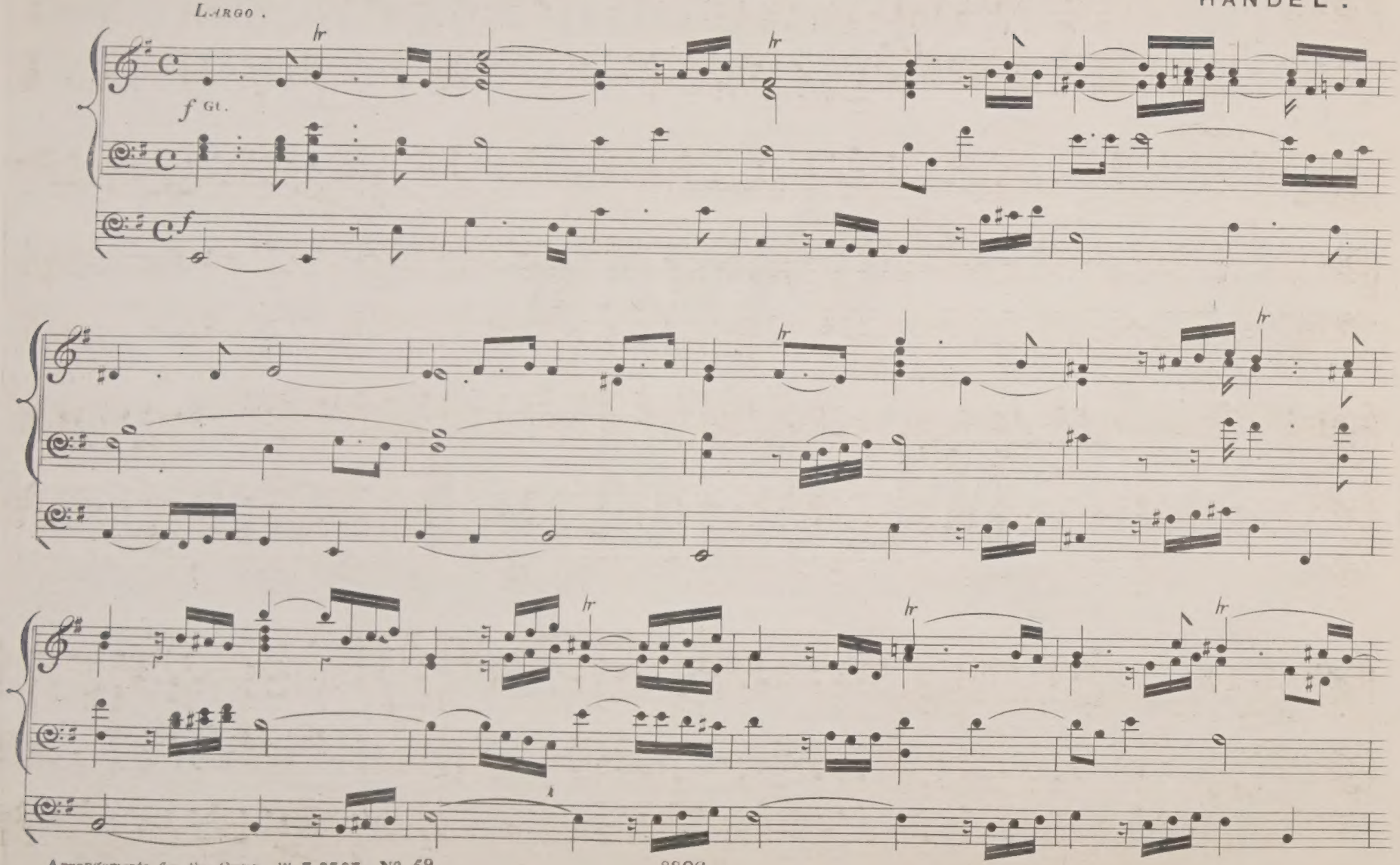
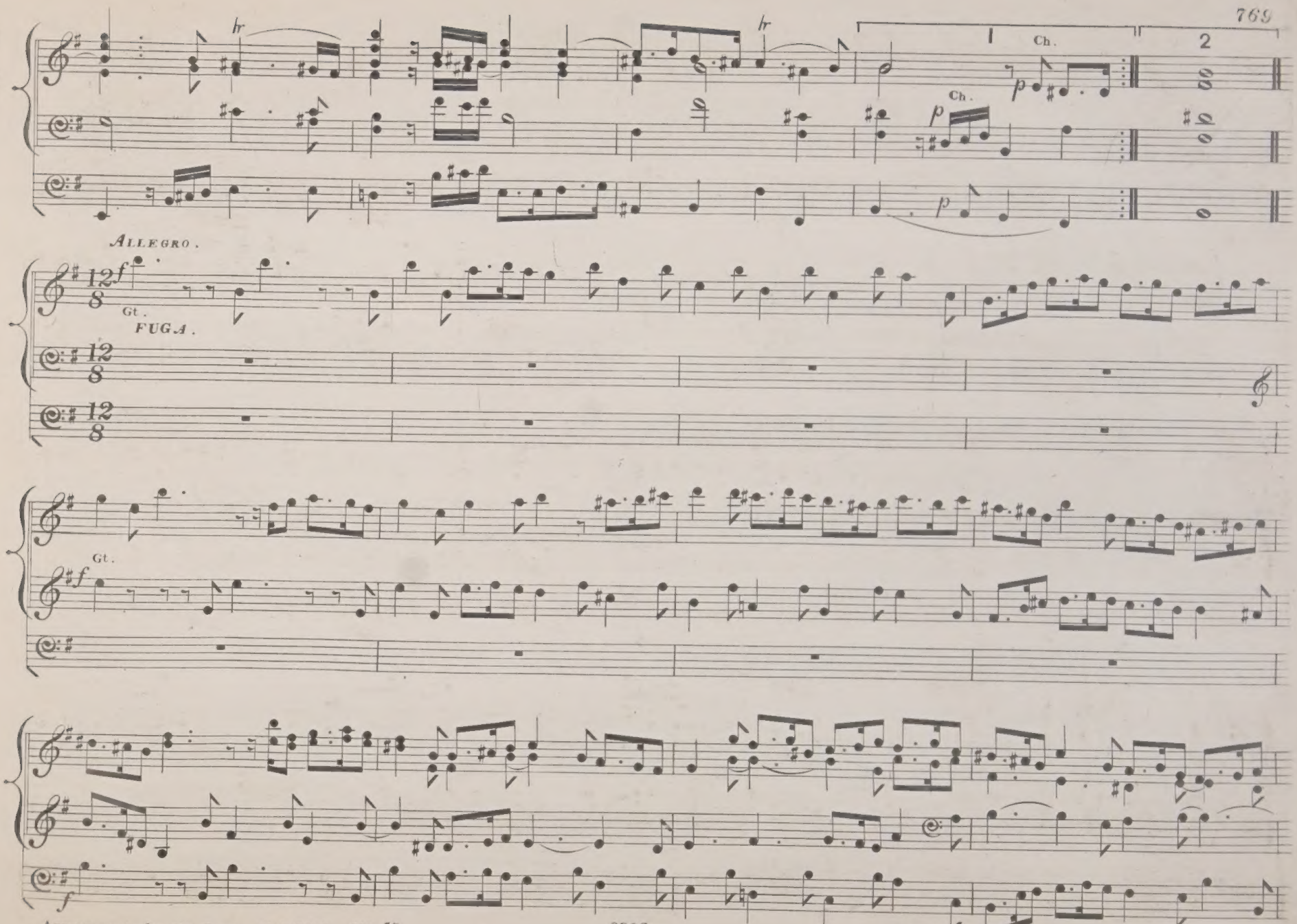
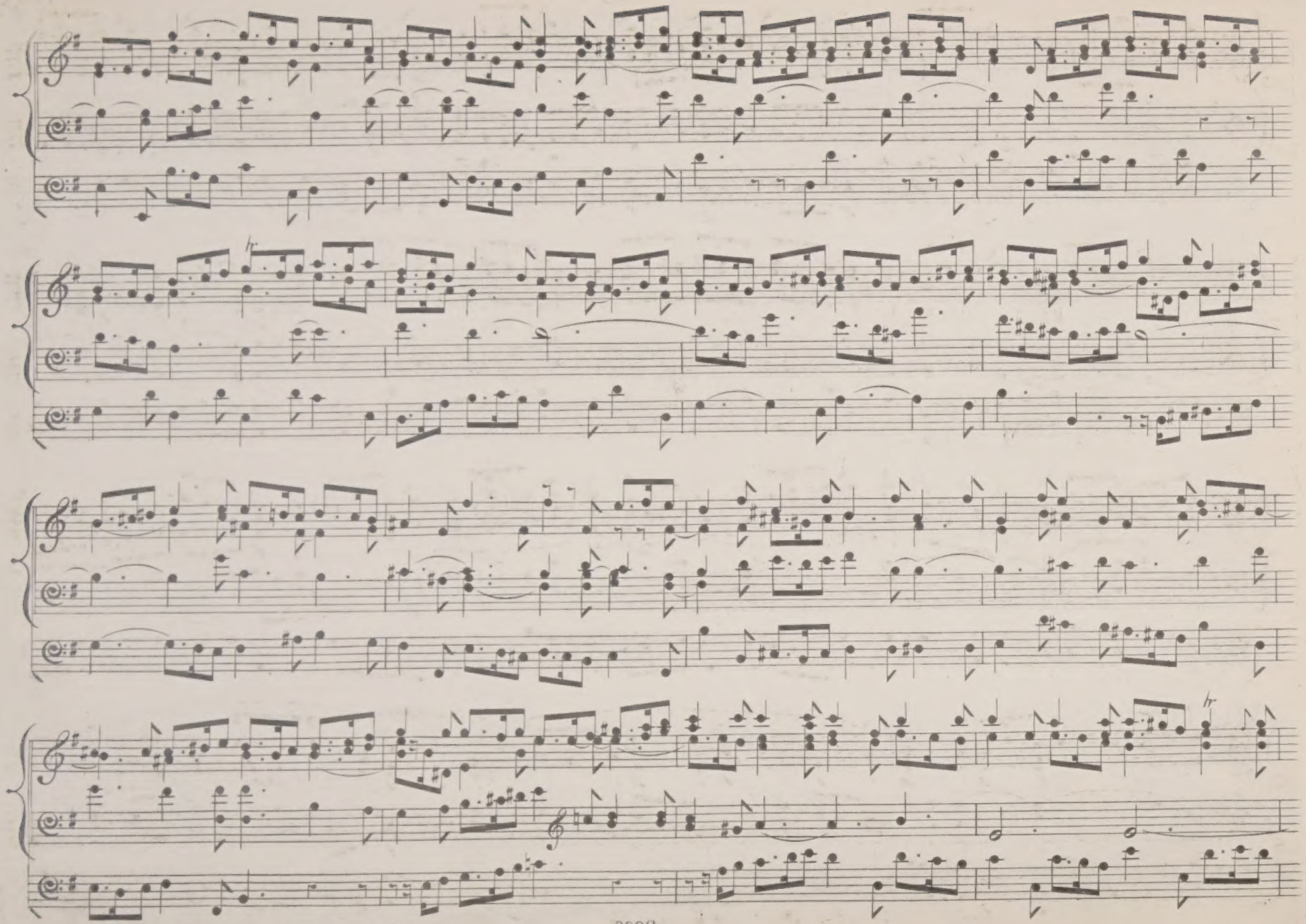
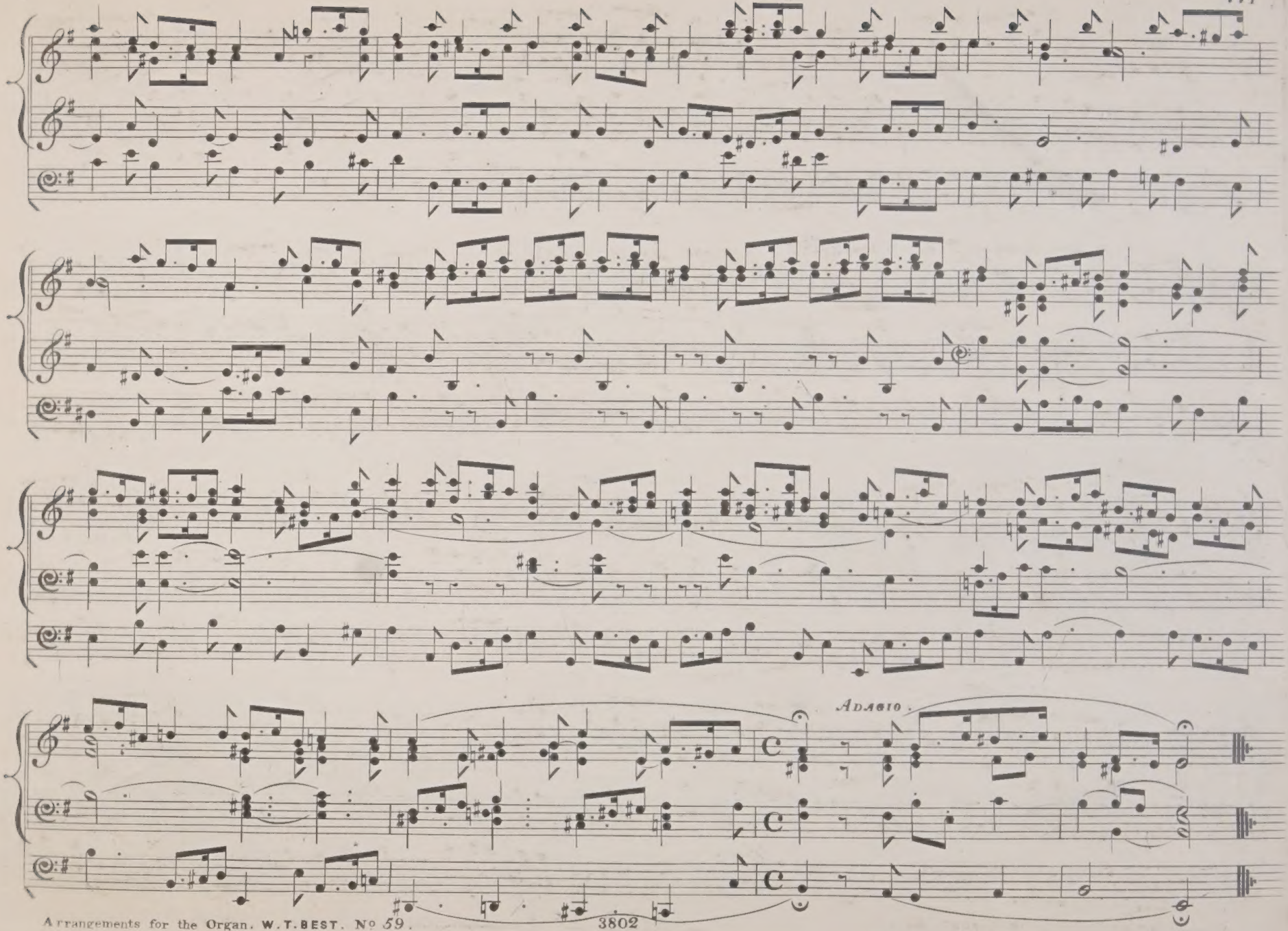



hr
hr
1
Ch.
2
Ch.
p
p
p
ALLEGRO.
f
Gt.
FUGA.
Gt.
f
f




Adagio.

Allegretto.

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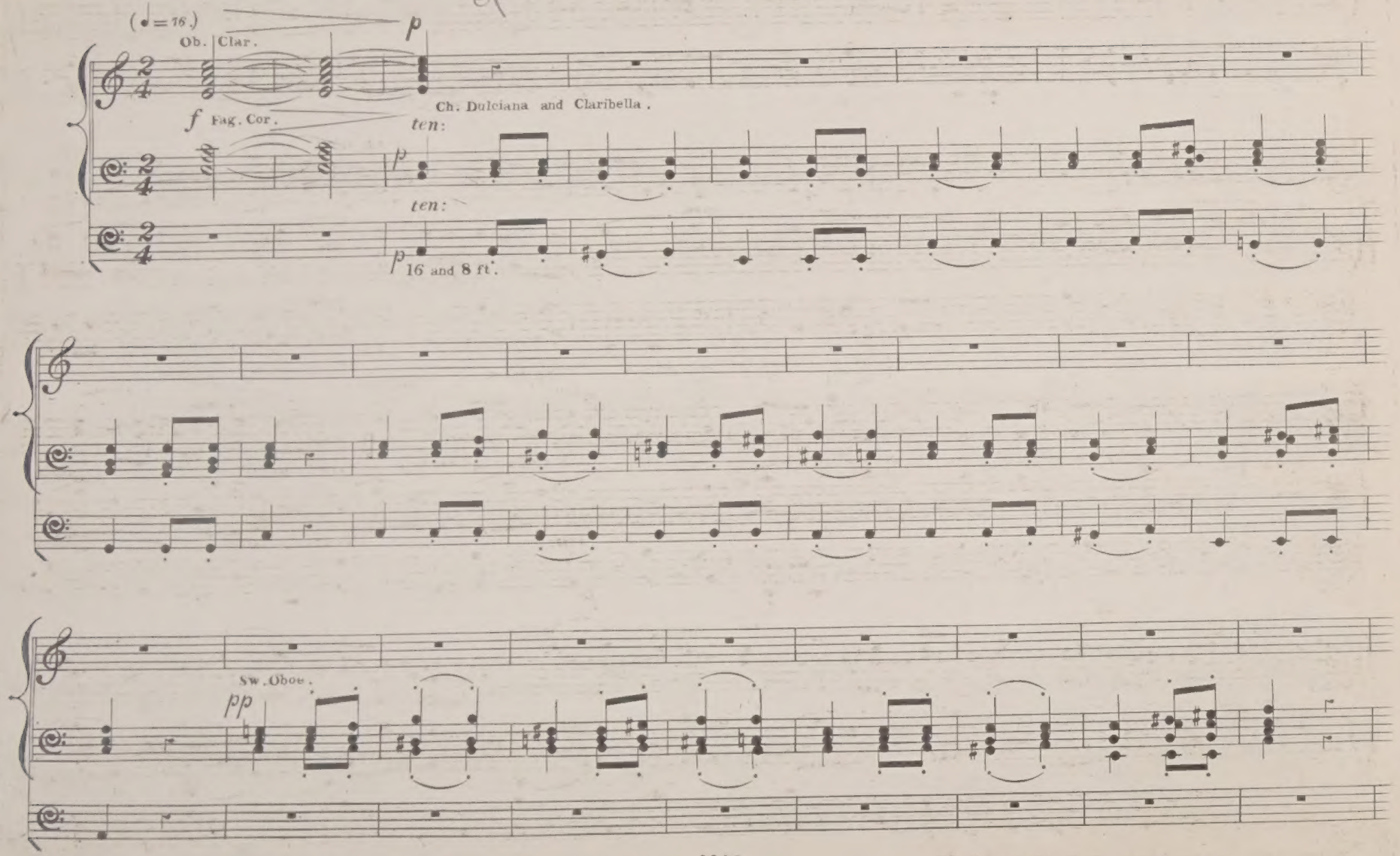
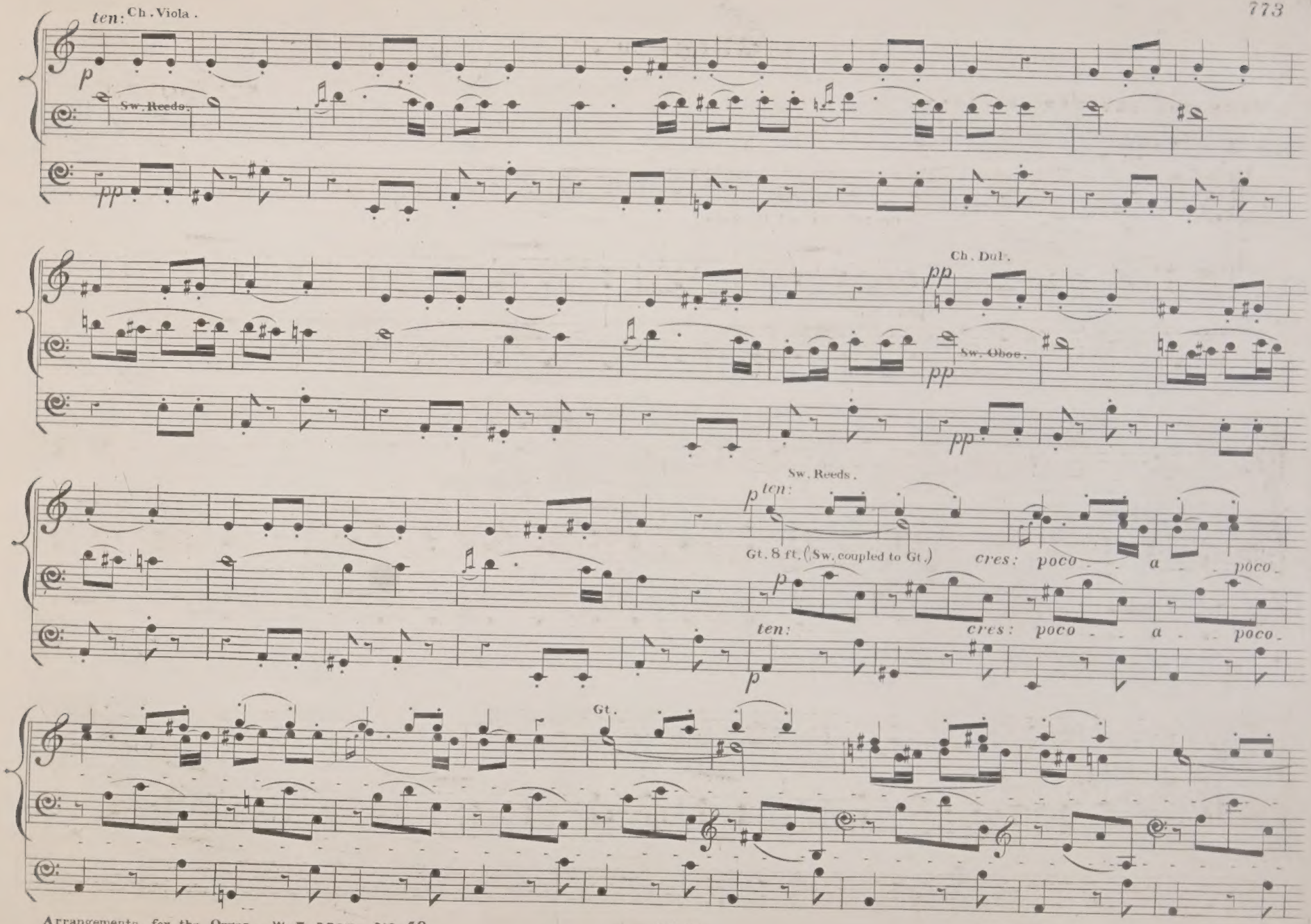
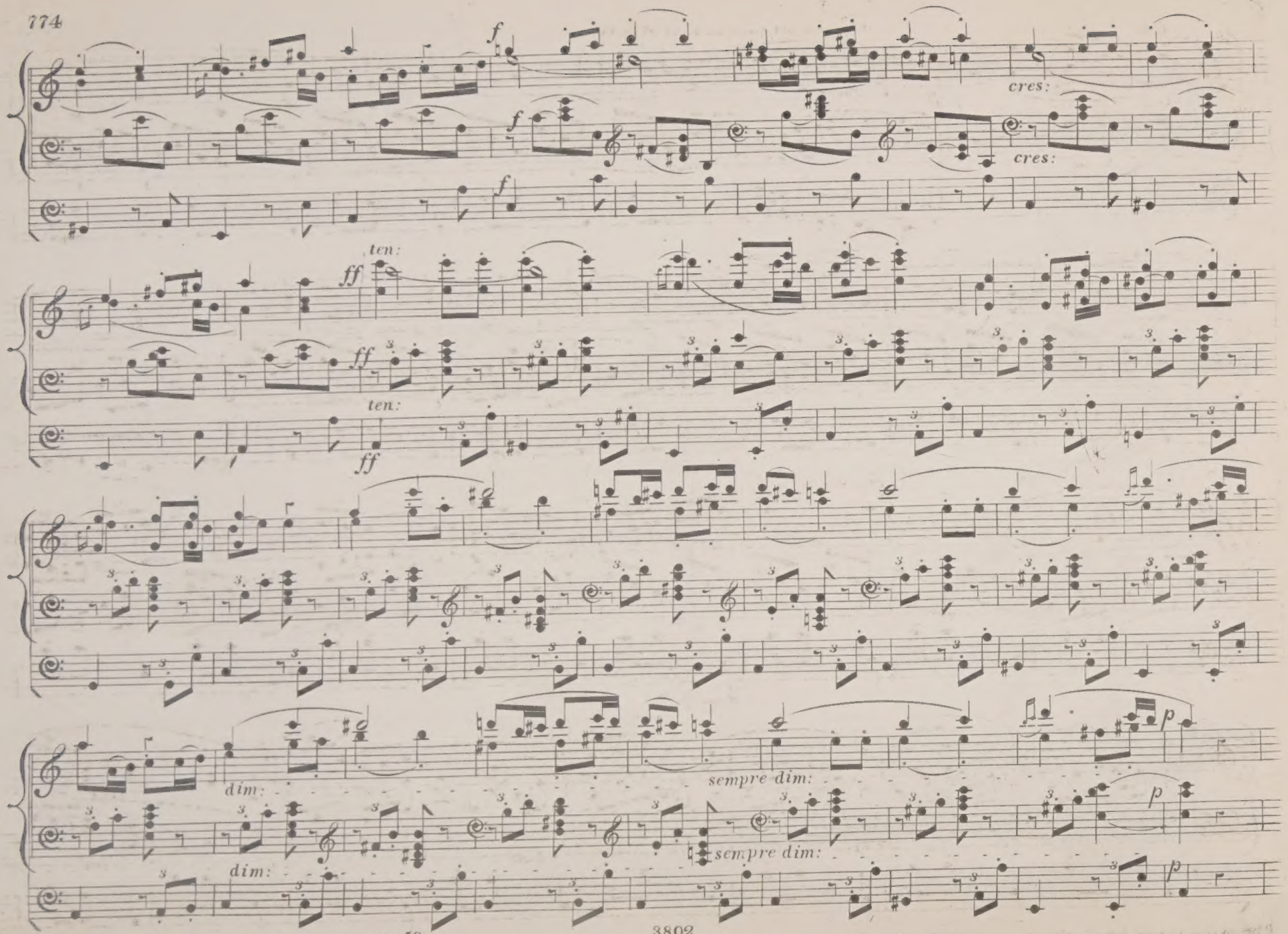
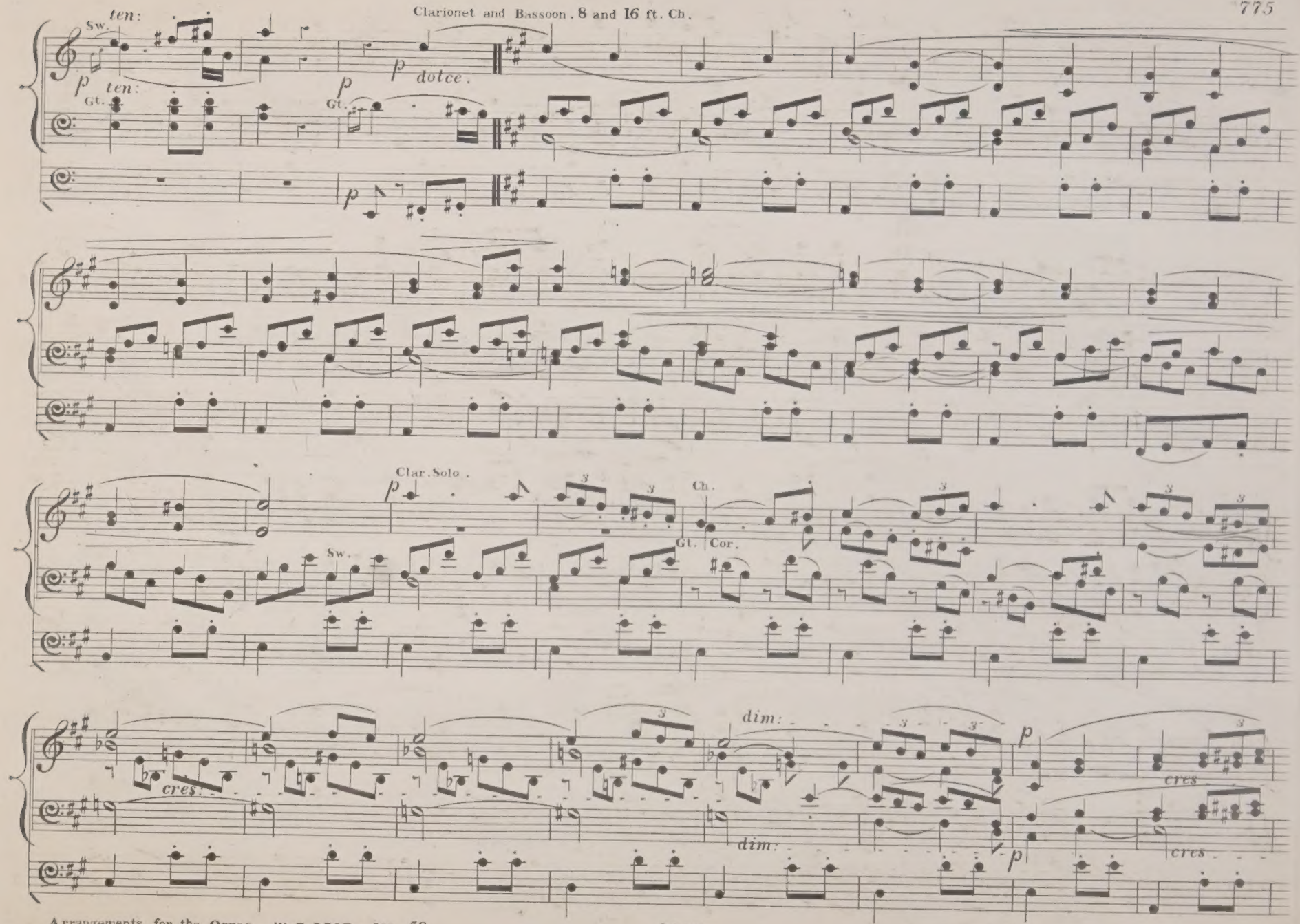
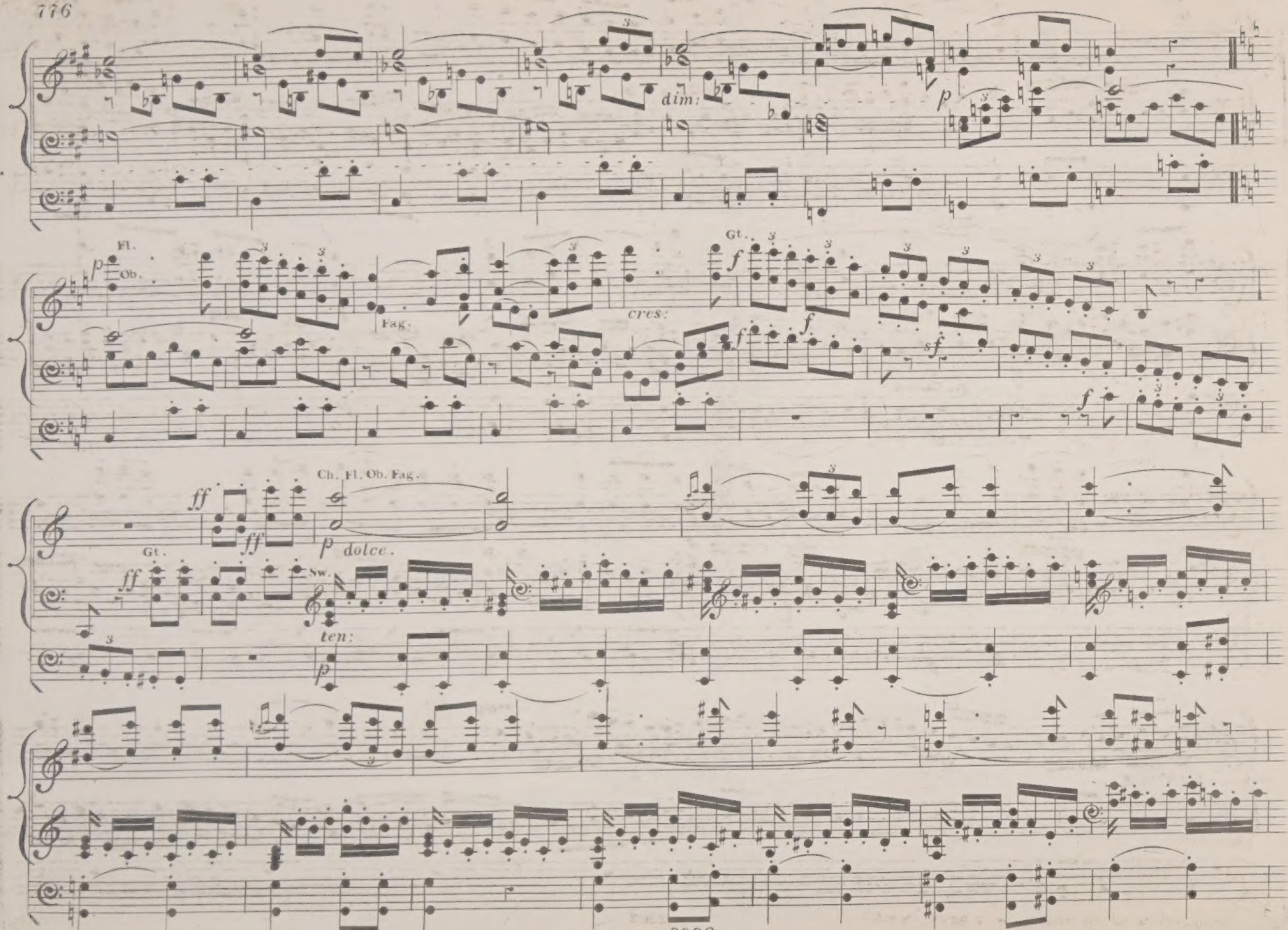
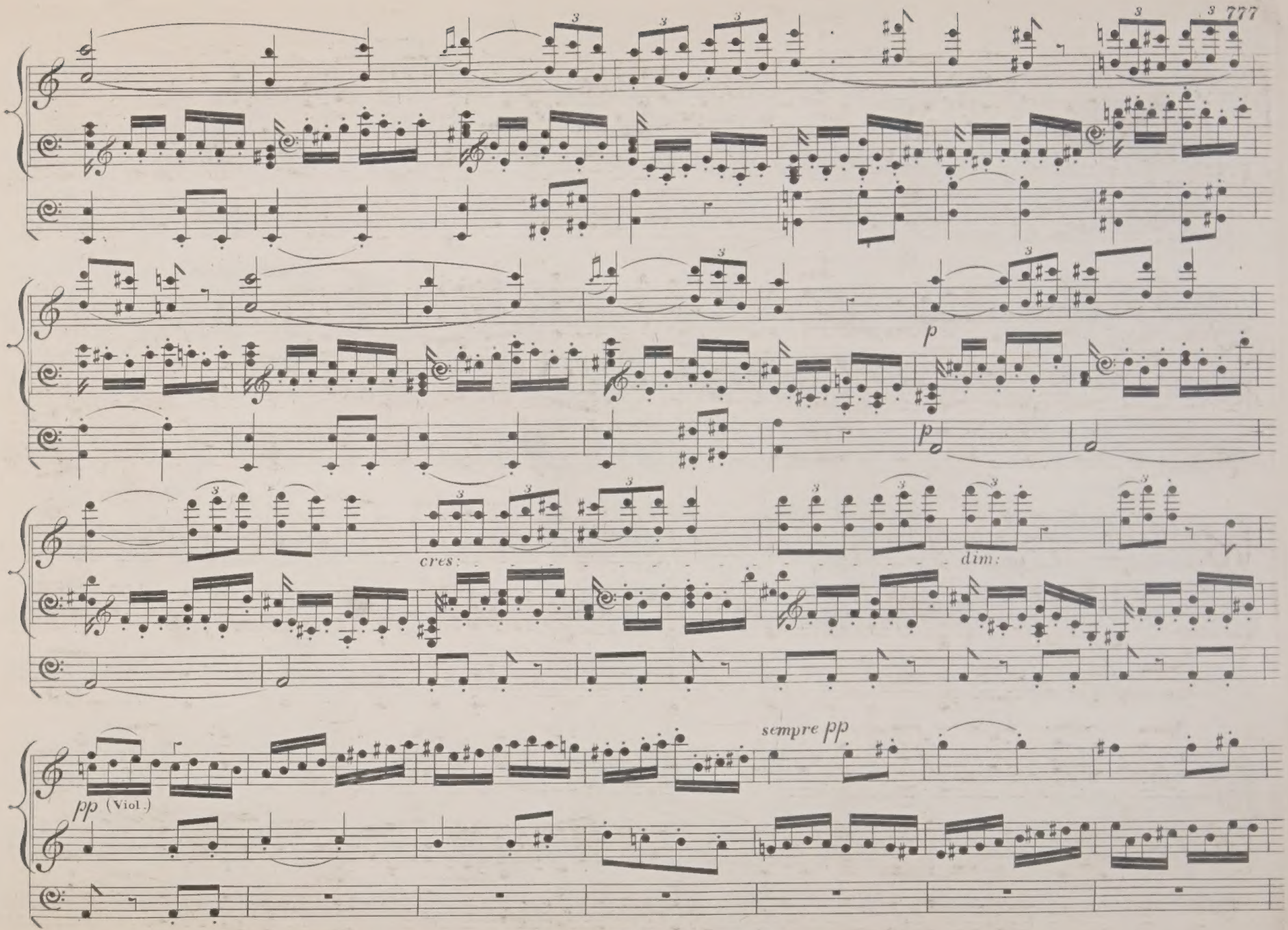


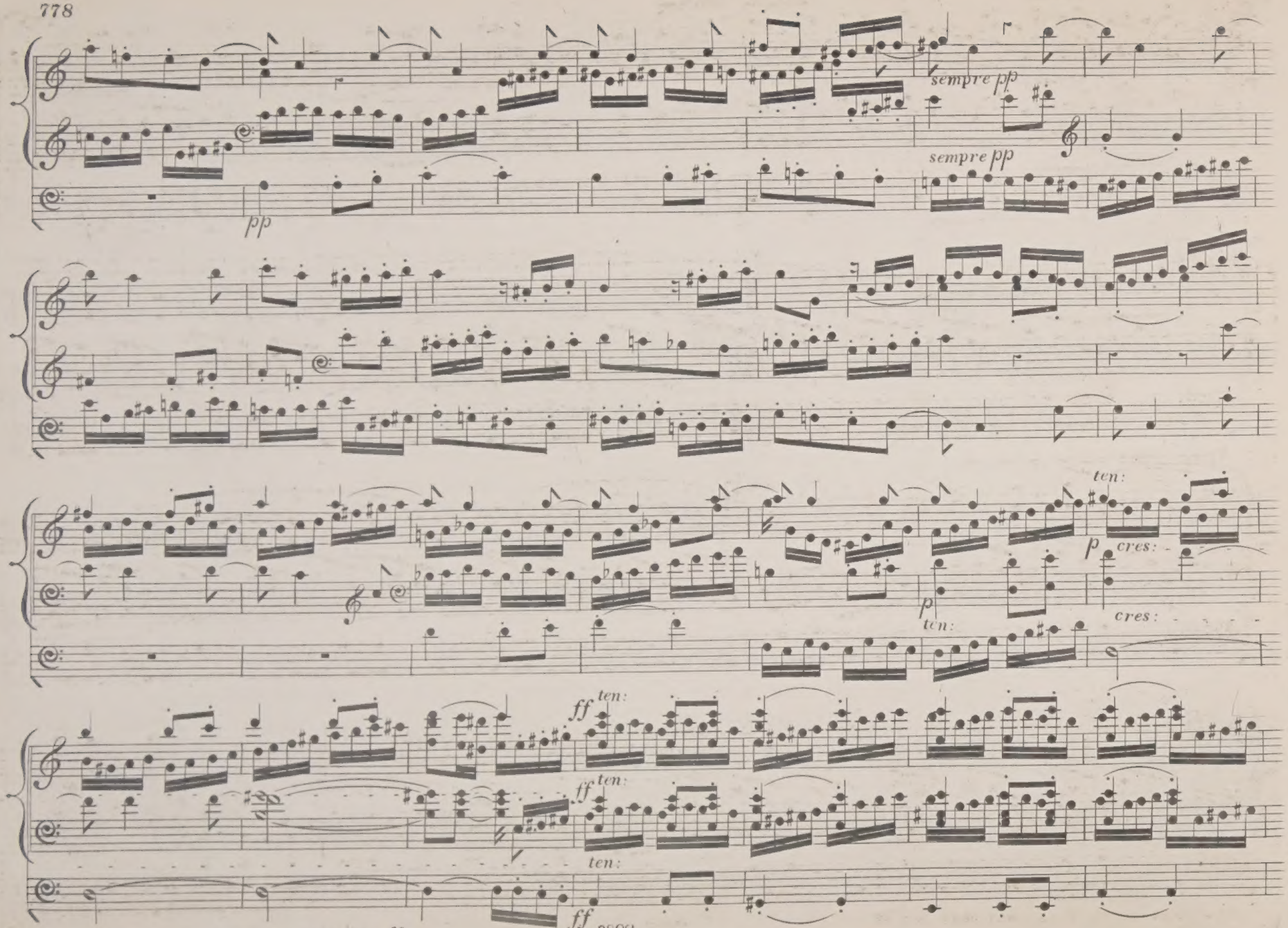

ten: Ch. Viola.
p
Sw. Reeds.
pp
Ch. Dul.
pp
Sw. Oboe.
pp
pp
Sw. Reeds.
p ten:
Gt. 8 ft. (Sw. coupled to Gt.)
cres: poco a poco.
p
ten:
cres: poco a poco.
p
Gt.

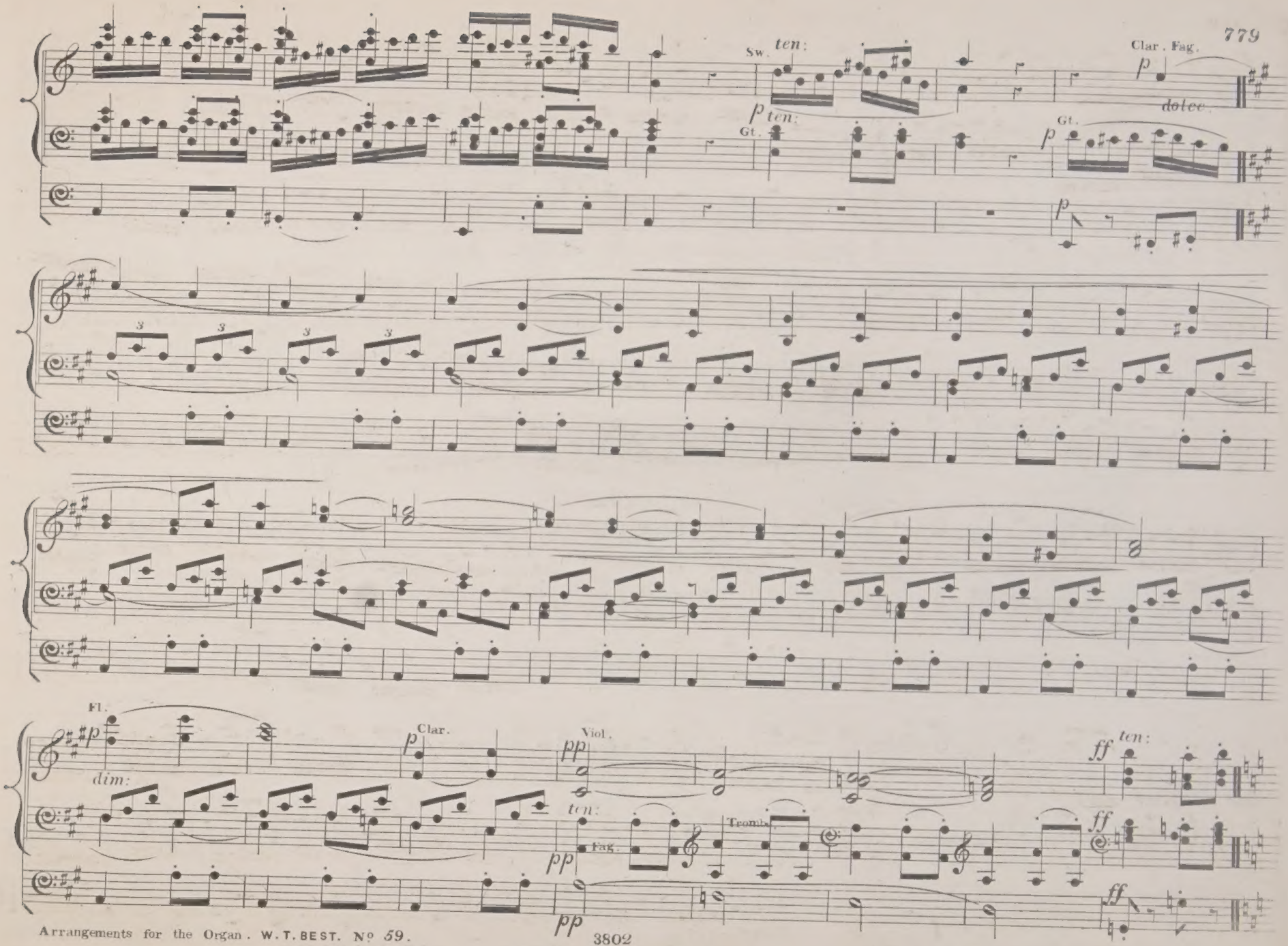

f
cres:
f
cres:
f
ten:
ff
ff
ten:
ff
dim:
sempre dim:
p
dim:
sempre dim:
p
p

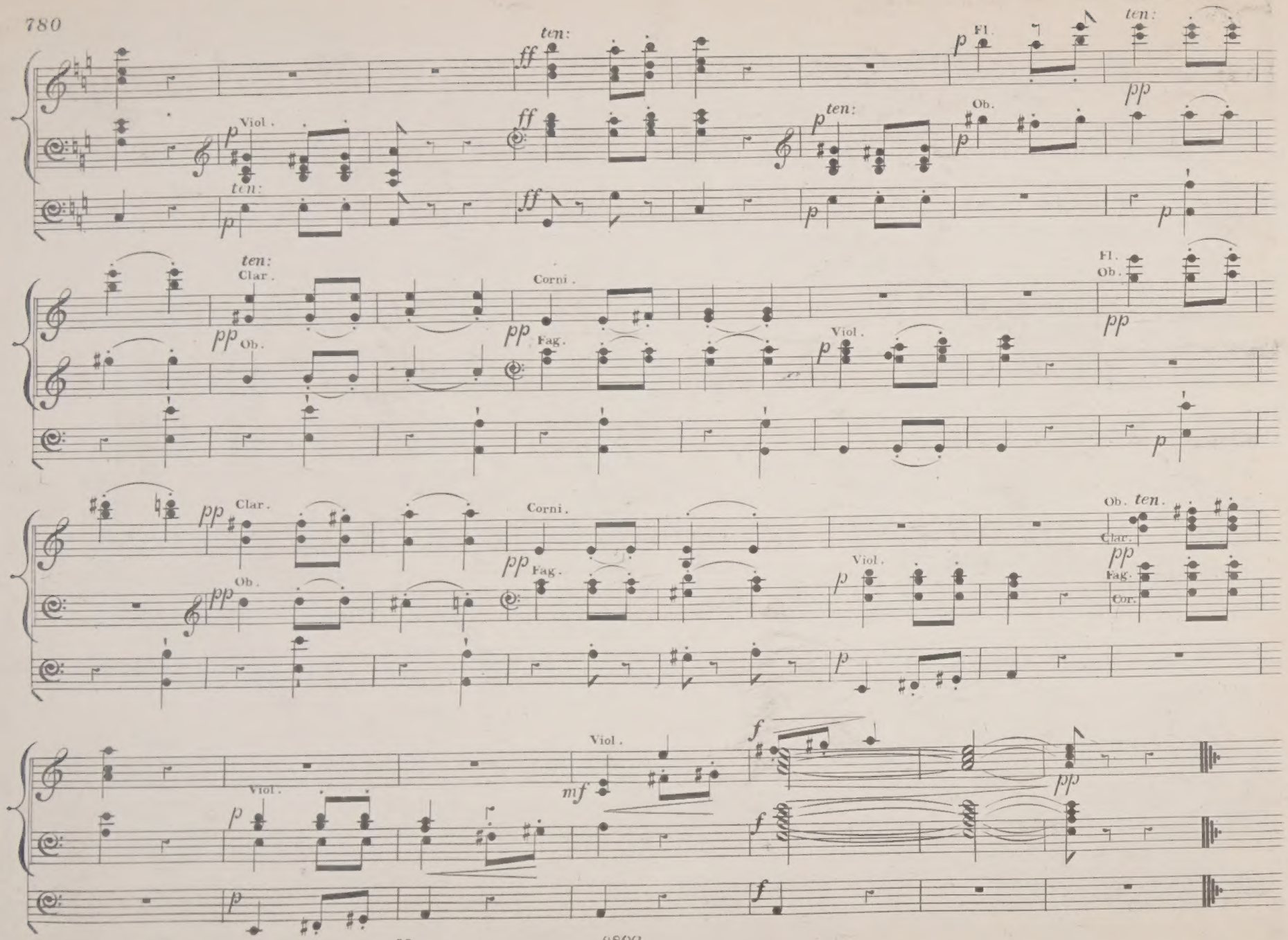

ten:
Sw.
p
ten:
Gt.
p
dolce.
p
Gt.
p
Clar. Solo.
Ch.
Sw.
Gt. Cor.
dim:
cres.
dim:
p
cres.
p
cres.


dim:
p
Fl.
Ob.
Fag.
cres:
Gt.
f
sf
Ch. Fl. Ob. Fag.
ff
p dolce.
Sw.
ten:


p
cres:
dim:
sempre pp
pp (Viol.)


sempre pp
pp
sempre pp
ten:
p
cres:
p
ten:
cres:
ff
ten:
ff
ten:
ten:
ff


Sw.
ten:
Clar. Fag.
p
dolce
Gt.
Gt.
p
p
3
3
3
3
Fl.
p
dim:
Clar.
p
Viol.
pp
ten:
Fag.
pp
Tromb.
ff
ten:
ff
ff
pp


ten:
ff
Fl.
p
pp
Viol.
Ob.
Clar.
Corni.
Fag.
Cor.
mf
f

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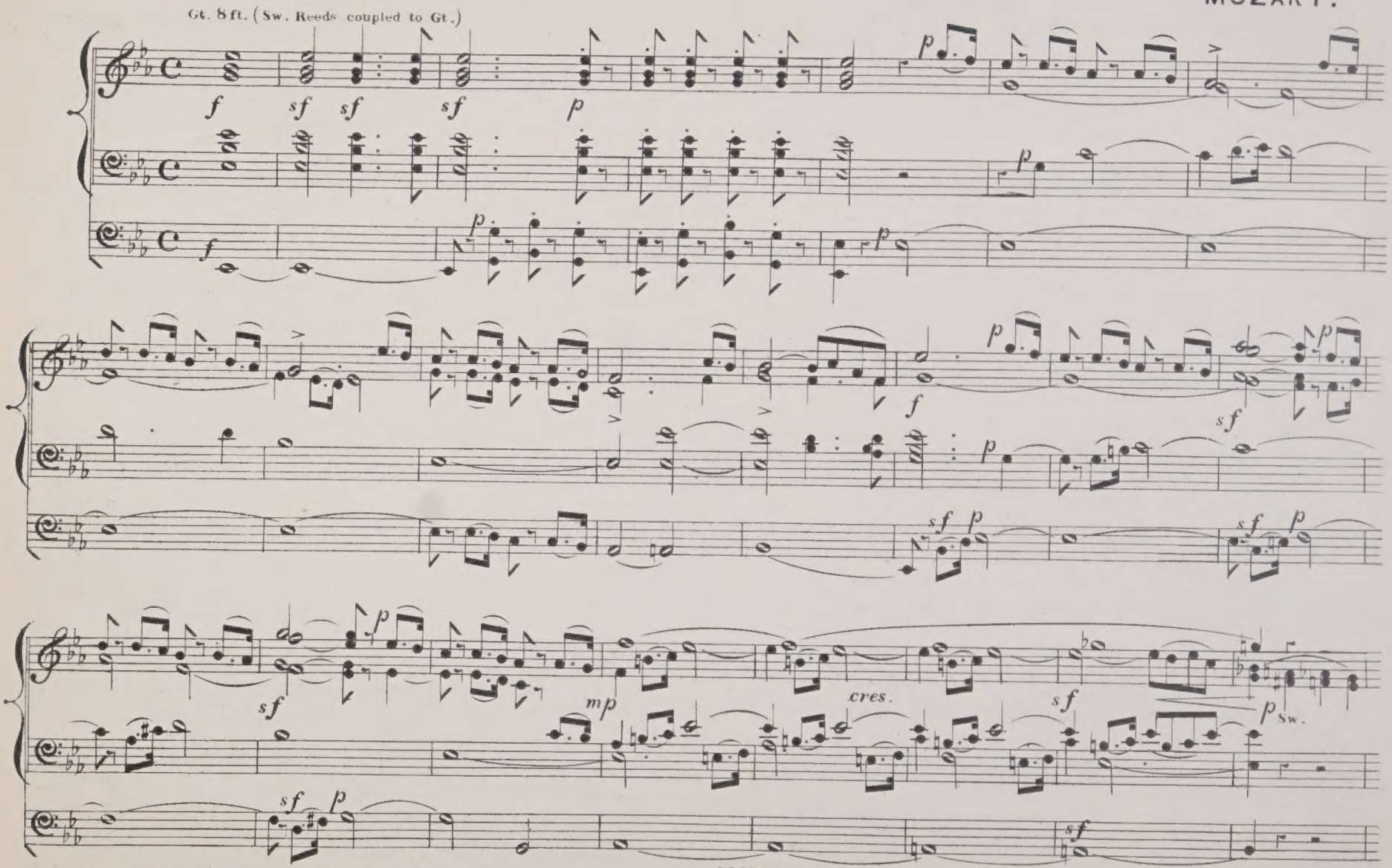
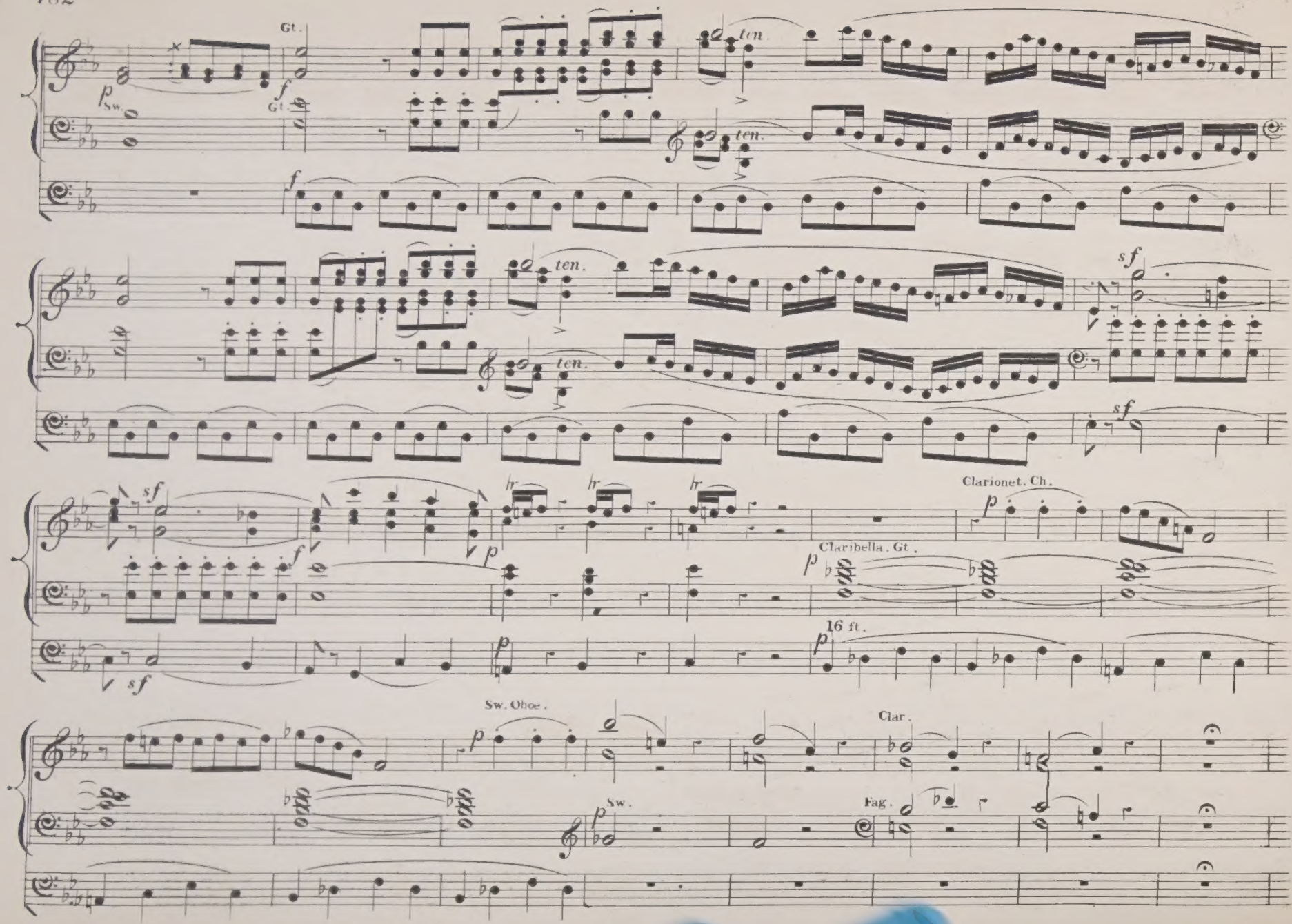
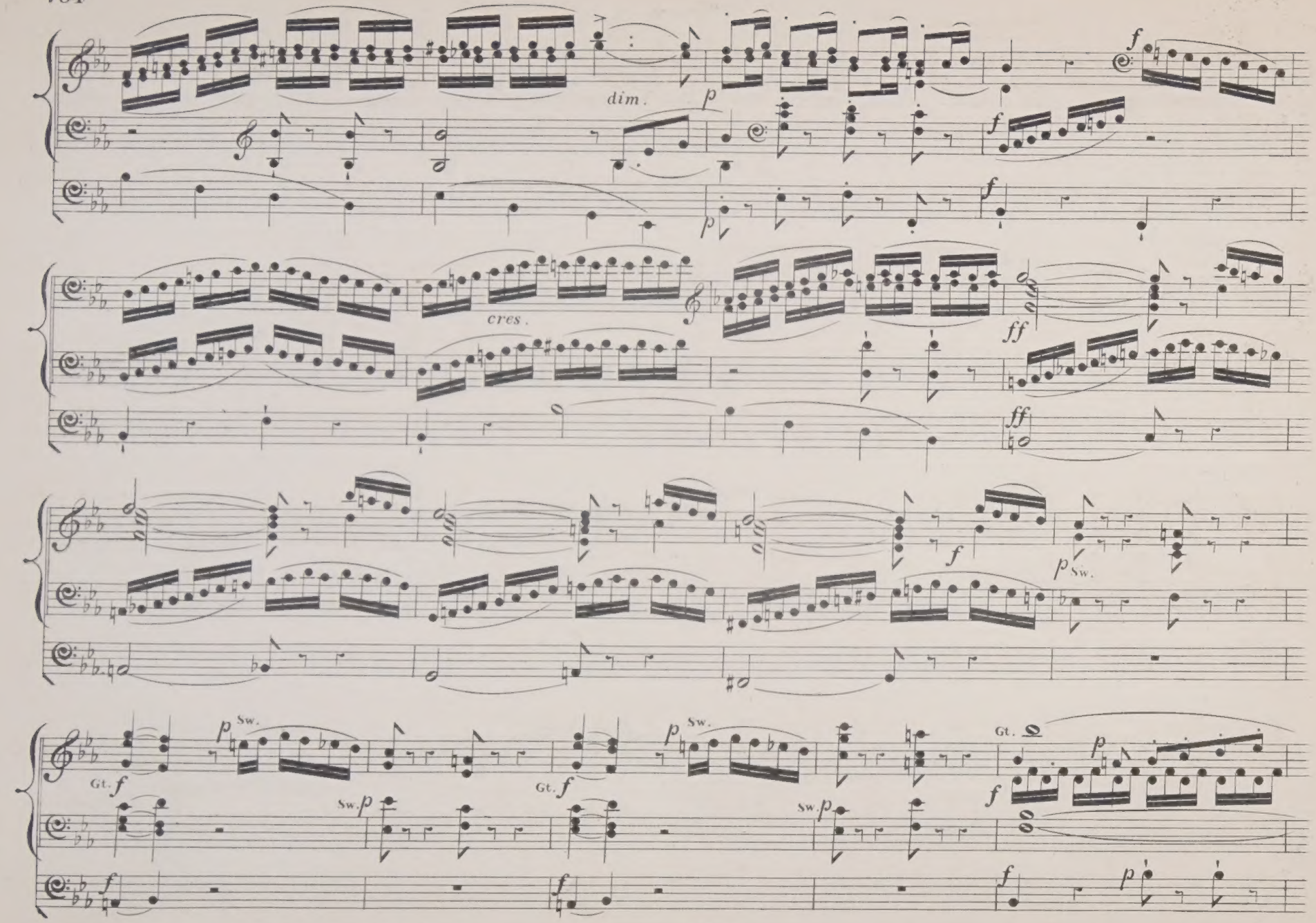
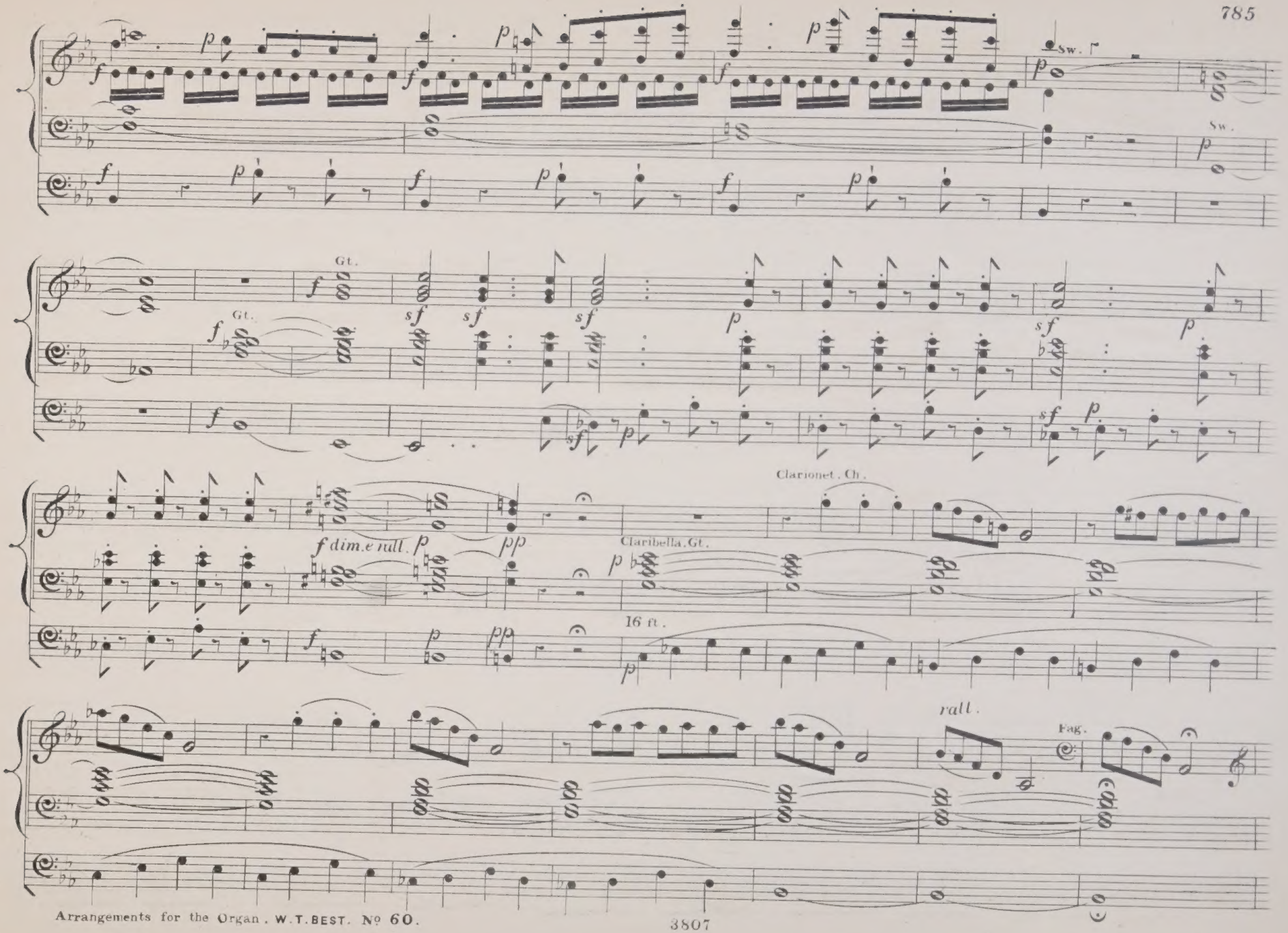
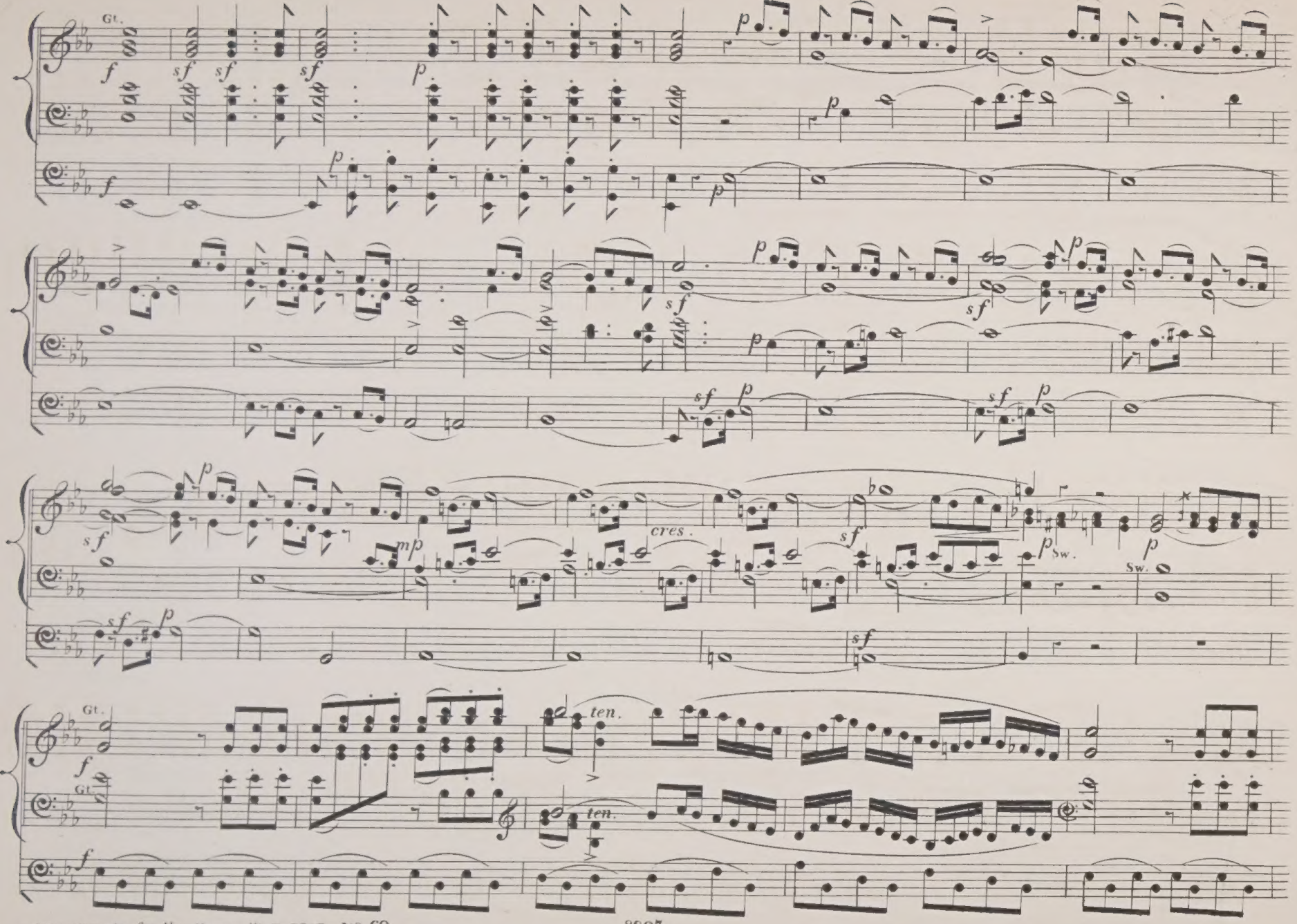


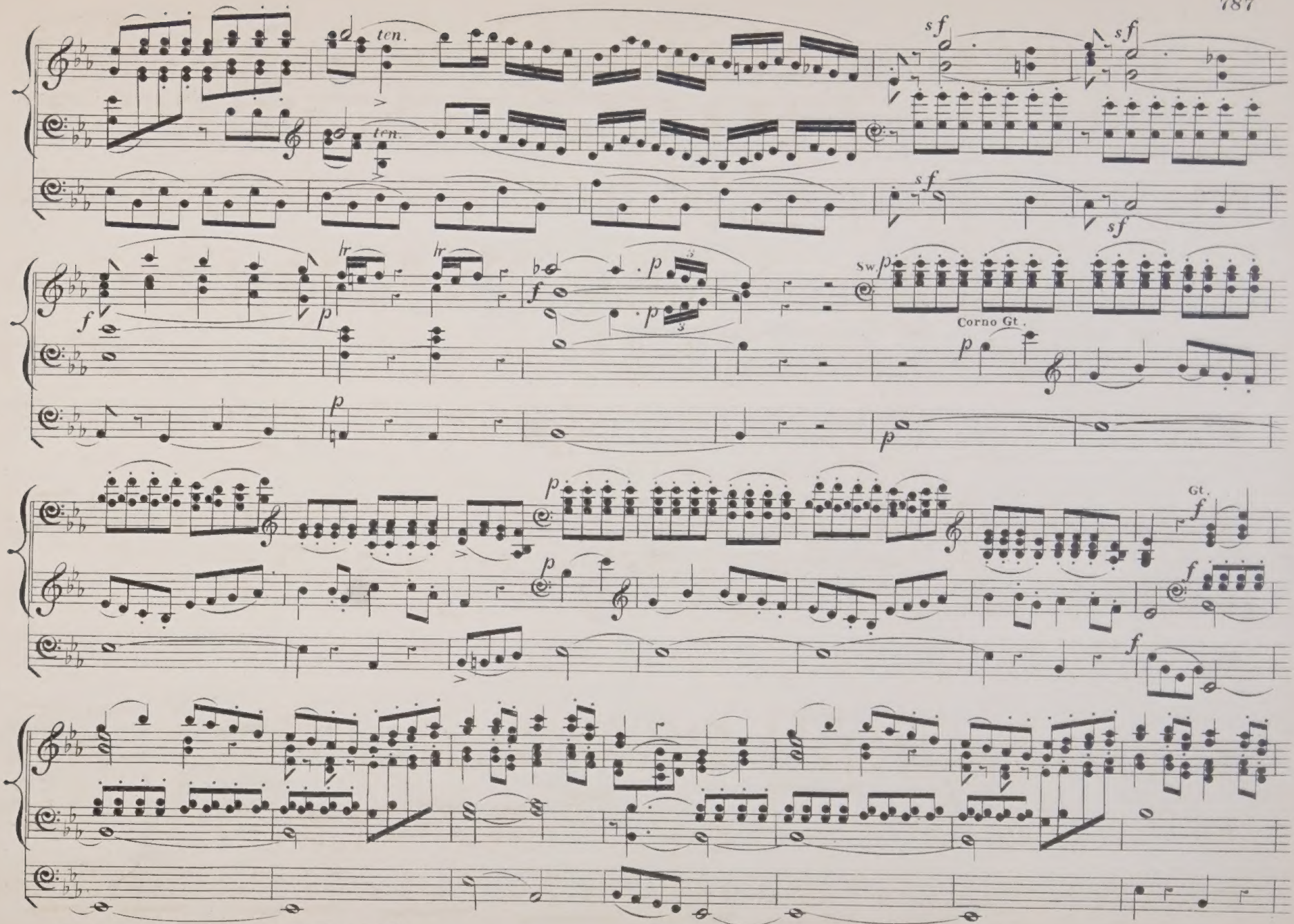

Gt.
p Sw.
f Gt.
ten.
ten.
f
ten.
ten.
sf
sf
sf
hr
hr
hr
p
f
sf
Clarionet. Ch.
p
Claribella. Gt.
p
16 ft.
p
Sw. Oboe.
p
Clar.
Sw.
p
Fag.

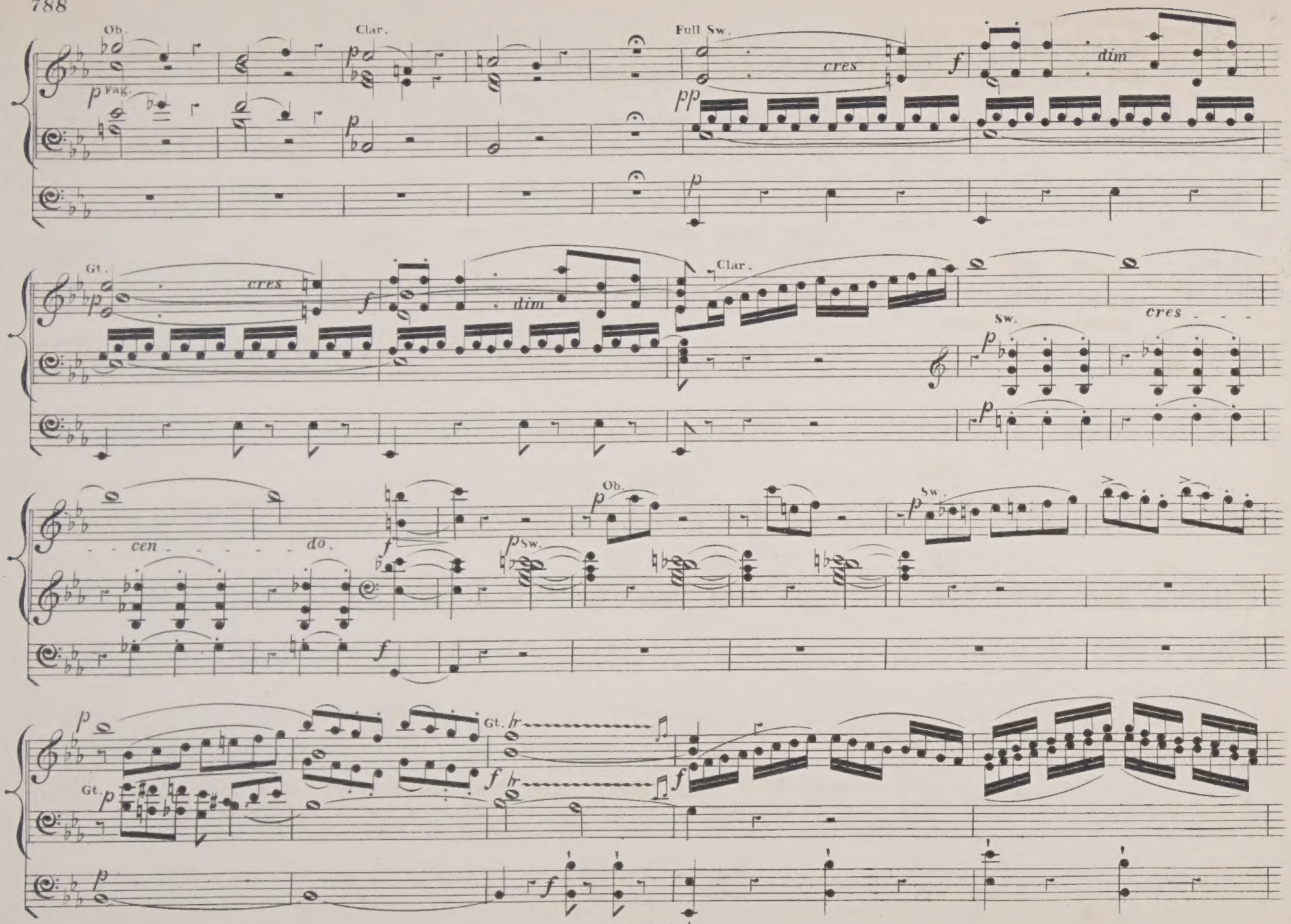
Full.
Sw.
cres
dim
Gt.
Clar.
Sw.
cres - - - - cen - - - - do.
Ob.
Sw.
Gt.
cres.

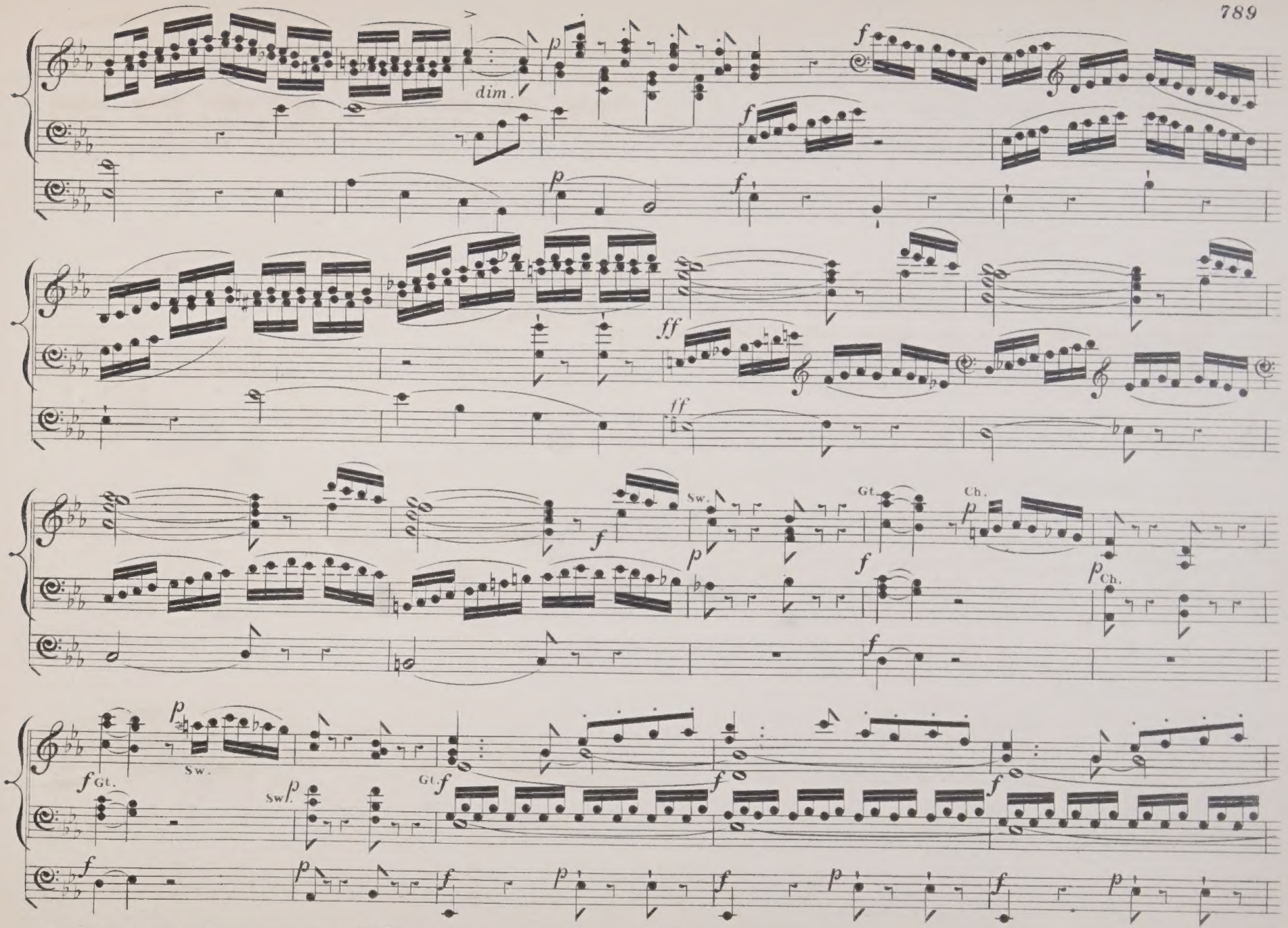

dim.
p
f
cres.
ff
Sw.
Gt.

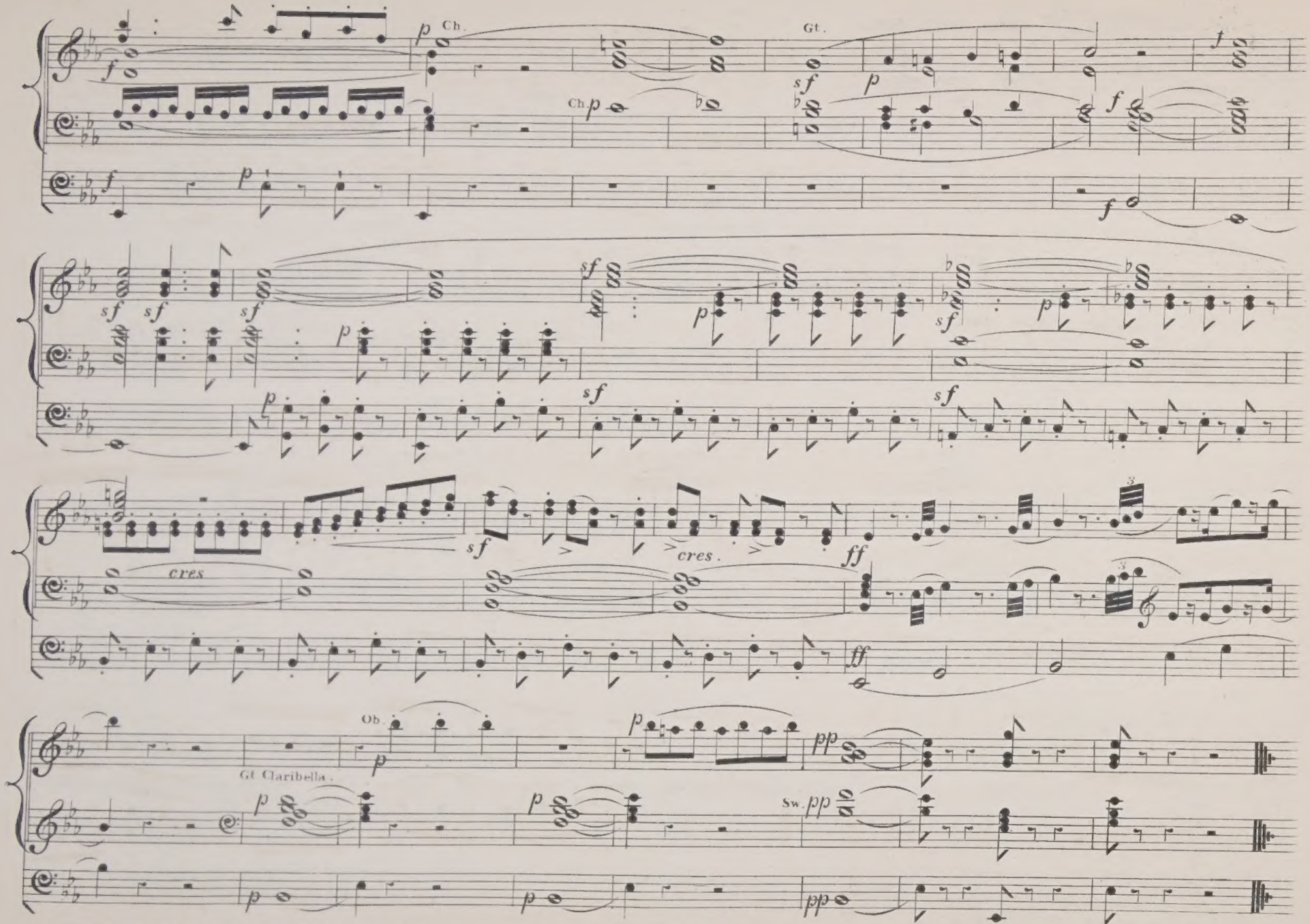

Sw.
Sw.
Gt.
Gt.
Clarionet. Ch.
f dim.e rall.
Claribella. Gt.
16 ft.
rall.
Fag.


Gt.
f
sf
sf
sf
p
p
p
f
p
p
sf
p
sf
p
sf
p
sf
p
sf
mp
cres.
sf
p
Sw.
p
Sw.
sf
sf
Gt.
ten.
f
Gt.
ten.
f


ten.
ten.
sf
sf
sf
sf
hr
hr
f
p
f
p
p
Sw
p
Corno Gt.
p
p
p
Gt.
f
p
f
f


Ob.
Clar.
Full Sw.
p Fag.
cres
f
dim
pp
p
Gt.
cres
f
dim
Clar.
Sw.
cres
p
cen - - - - - do.
Ob.
Sw.
Gt.
hr
f


dim.
Sw.
Gt.
Ch.


Ch.
Gt.
Ch.
cres.
cres.
Ob.
Gt. Claribella.
Sw.

CHORUS.

"So let us go in Peace and Joy."

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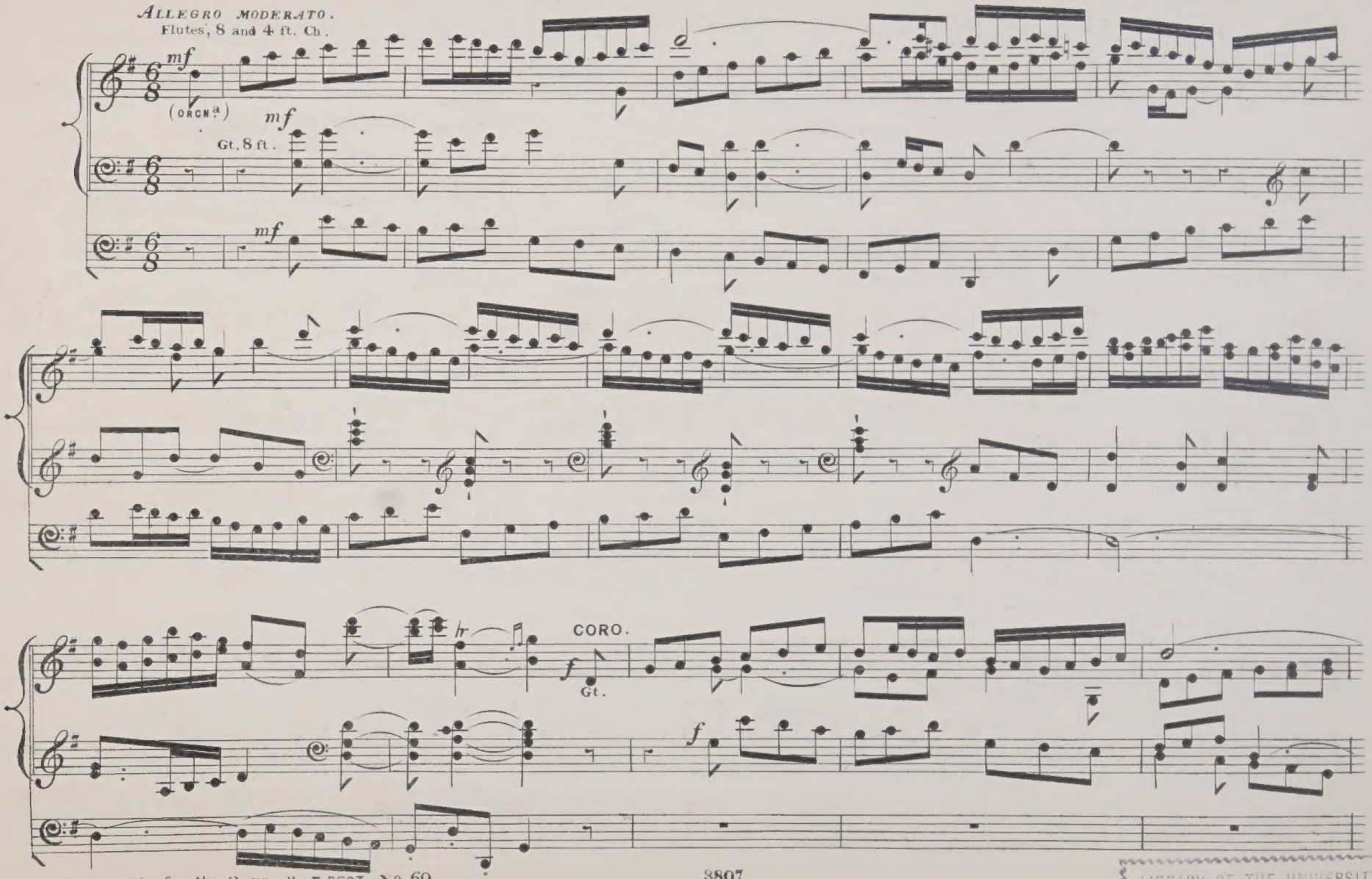
BACH.



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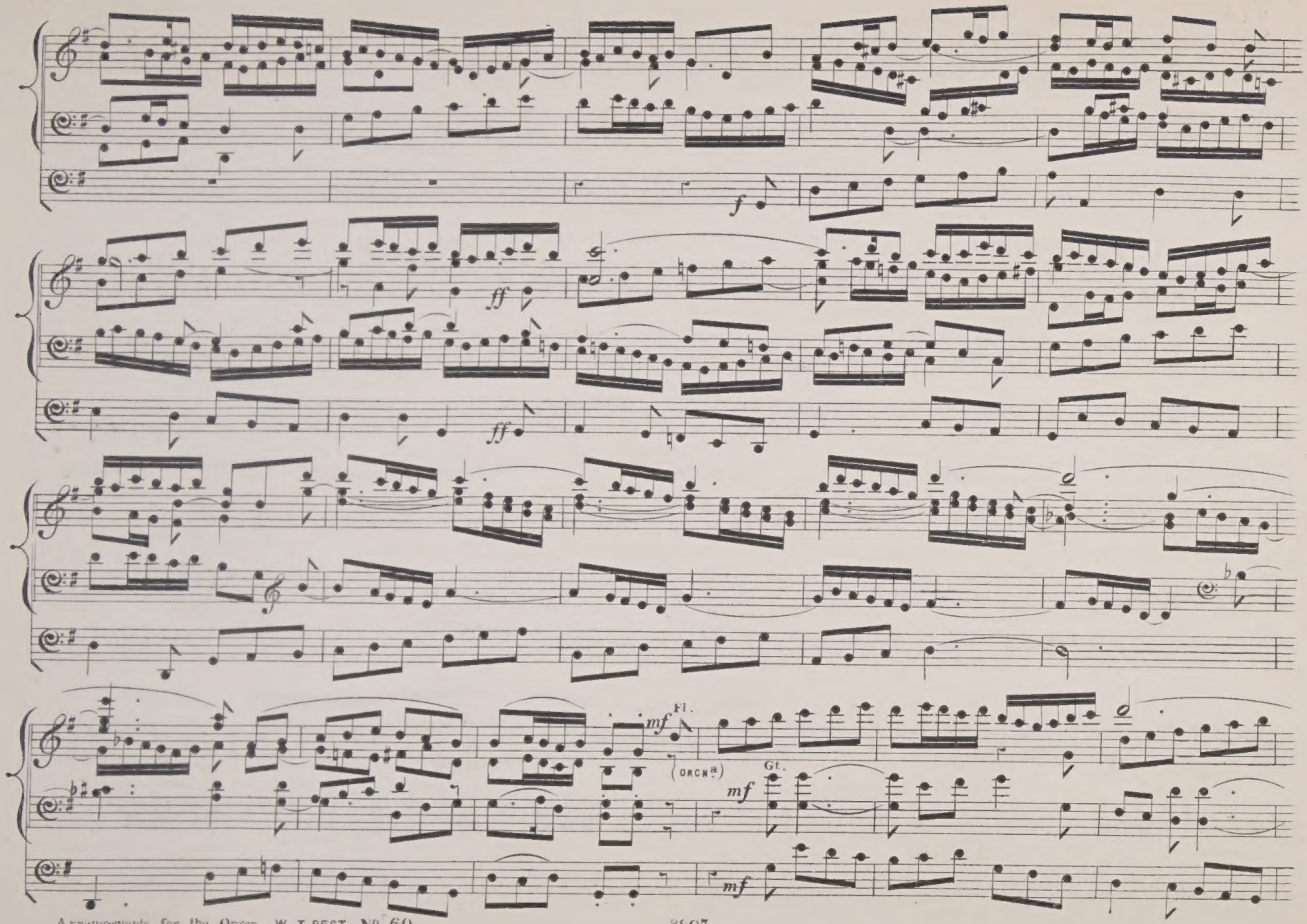
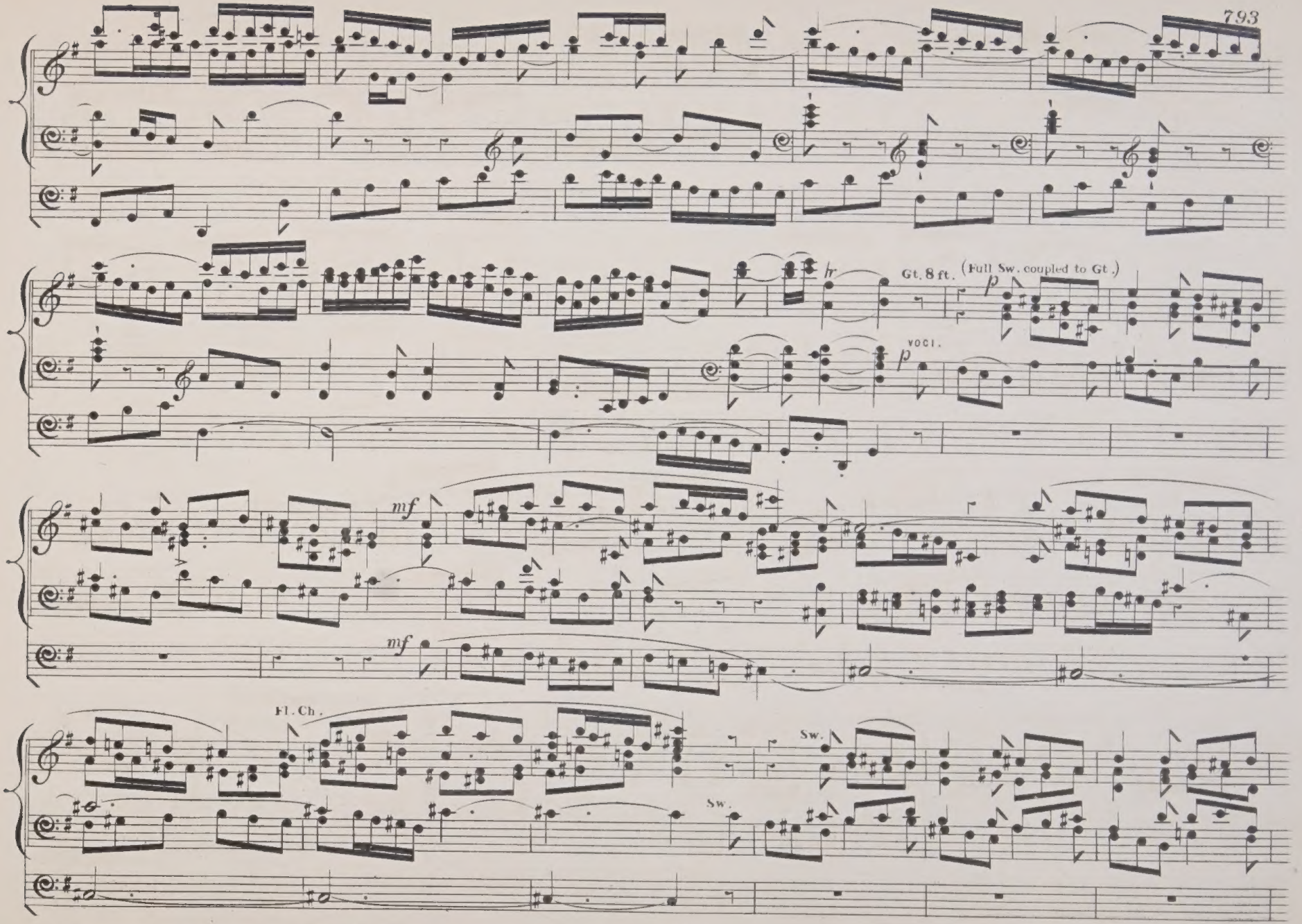
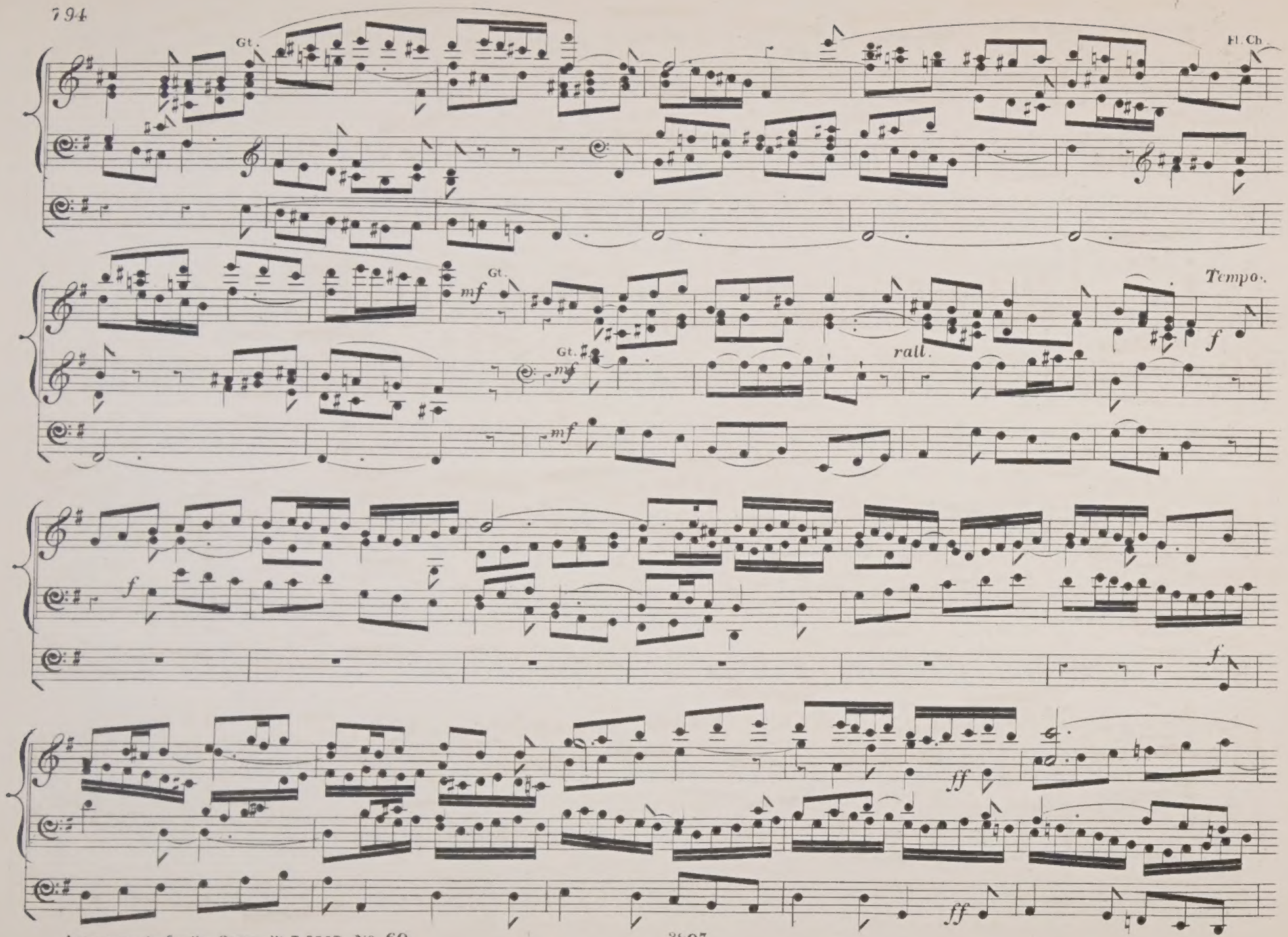
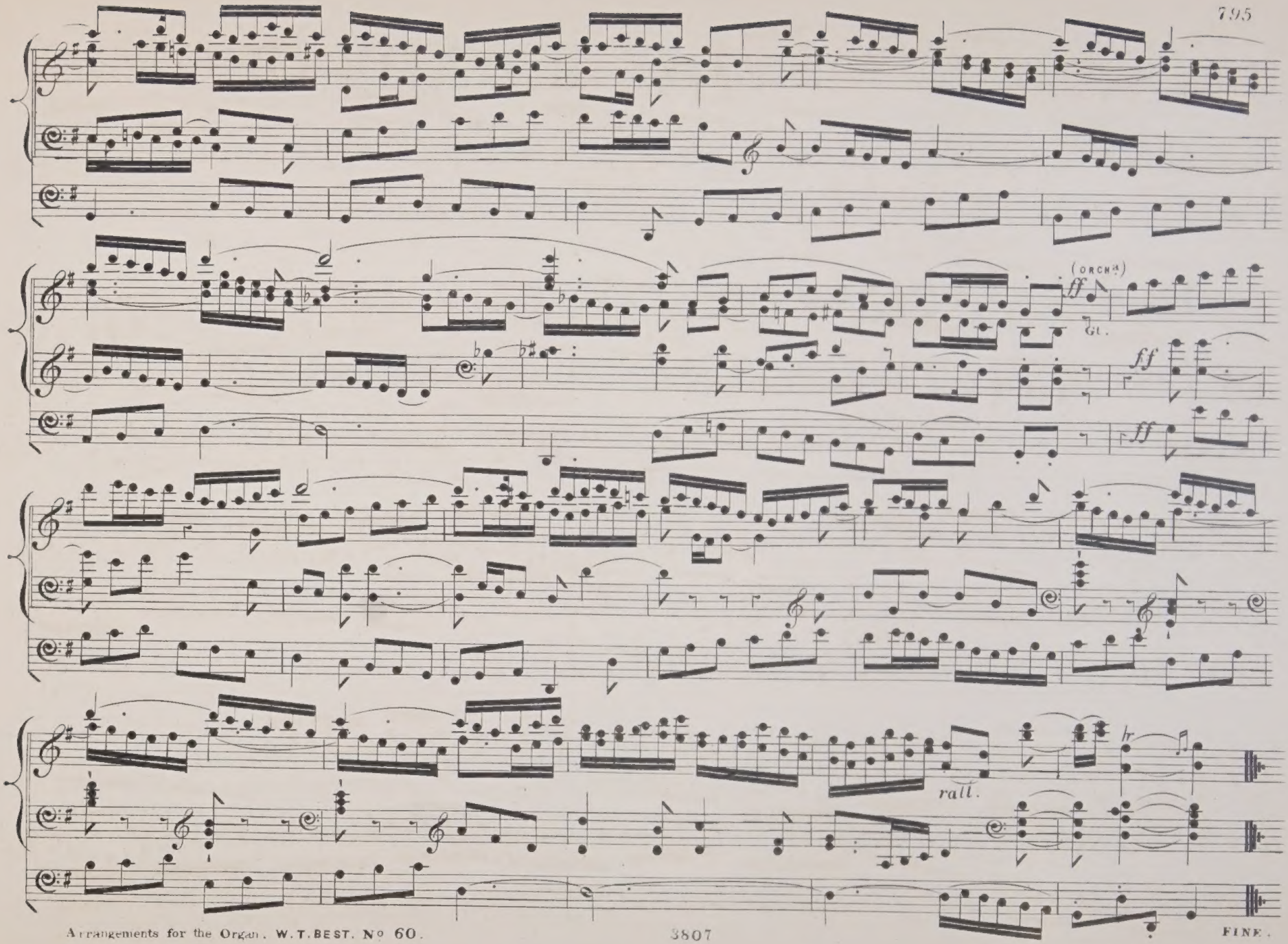

f
ff
ff
mf
Fl.
(ORCH.a)
mf
Gt.
mf


hr
Gt. 8 ft.
(Full Sw. coupled to Gt.)
p
VOCI.
p
mf
mf
Fl. Ch.
Sw.
Sw.


Gt.
Fl. Cb.
mf
Gt.
Tempo.
f
Gt.
mf
rall.
mf
f
f
ff
ff


(ORCH.ª)
ff
Gt.
ff
ff
rall.
hr

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